KINEMATOGRAPH WEEKLY

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Box-Office Batters Ready! "RING OF FIRE" (opens today at Ritz) • "THE SECRET PARTNER" (Stewart Granger) • "SPINSTER" (Shirley MacLaine, Laurence Harvey, Jack Hawkins) • "THE ANGEL WORE RED" (Ava Gardner, Dirk Bogarde) • "THE SUBTERRANEANS" (Leslie Caron) • "MURDER AT 45 R.P.M." (Danielle Darrieux) • "INVASION QUARTET" (Bill Travers, Spike Milligan) • "A MATTER OF WHO" (Terry-Thomas) • "ATLANTIS, THE LOST CONTINENT" (George Pal spectacle) • "TWO WOMEN" (Sophia Loren's Cannes Festival Award winner) • "MURDER! SHE SAID" (Margaret Rutherford, Arthur Kennedy) • MGMore!



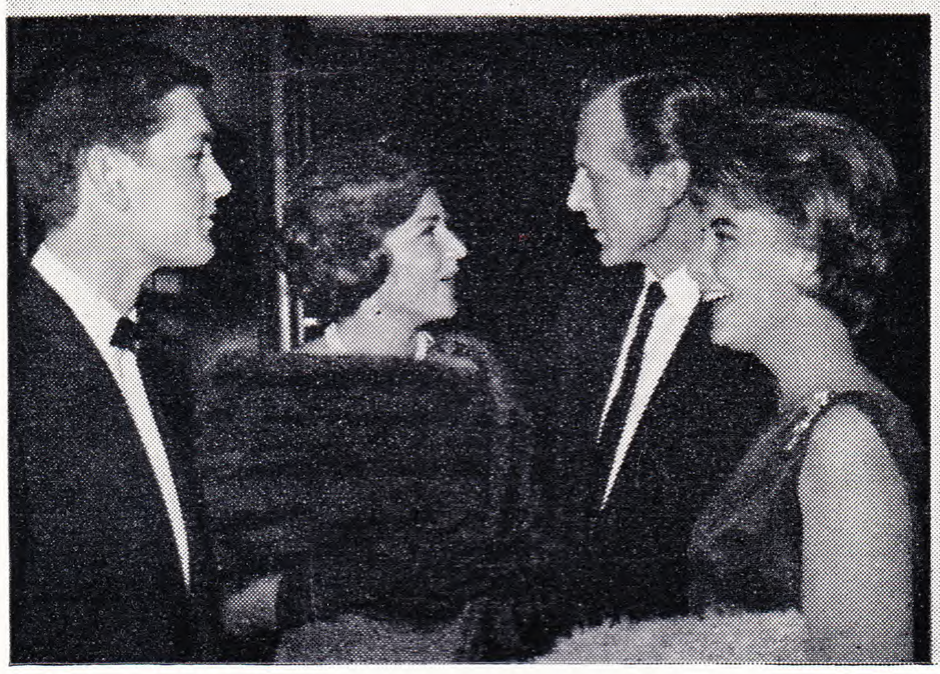
Premiere of " The Secret Ways " at the Odeon, Marble Arch, last week, was a night out for the stars. Among many who saw this thriller were: Adam Faith, June Thorburn, Herbert Lom, Mr. and Mrs. Tony Kinsman, Jeanne Heal, Agatha Christie, Nicole Maurey, Victor Silvester, Jnr., Yvonne Buckingham, Hazel Court and Euan Lloyd, associate producer of " The Secret Ways." The film produced in Vienna by Richard Widmark is a Heath-Universal-International picture and stars Widmark and Sonja Ziemann, Charles Regnier and Walter Rilla with Howard Vernon and Senta Berger. It is released by Universal-International through RFD. Phil Karlson directed and Richard Widmark produced. Above: Group including Kenneth and Mrs. Hargreaves, Mrs. Newman and Douglas Granville

RANK FD PREMIERES 'THE SECRET WAYS'

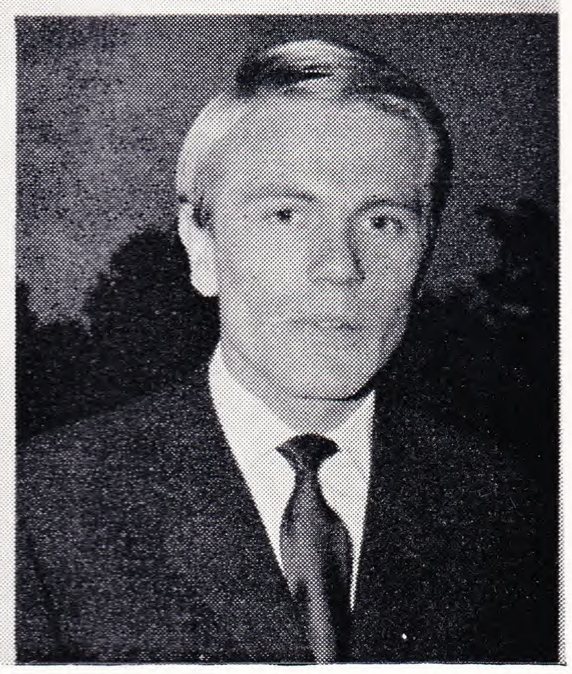












Top: Jack Davies, Miss Allison James, Euan and Mrs. Lloyd, Mrs. Newman, Douglas Granville, Miss Marjorie Orhbeach; Mrs. Raymondo Villanoueva, Mrs. Newman, Douglas Granville, Mrs. Victor Finney, Raymondo Villanoueva, commercial attaché to the Philippine Embassy; Jeanne Heal, Phillip Bennett.
Bottom: Scot Finch, Nicole Maurey, Morten Smith-Petersen and his wife June Thorburn; Yvonne Buckingham and Mrs. Buckingham; Adam Faith


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NEWS HIGHLIGHTS...

Co-production—producers seek quota settlement

BRITISH PRODUCERS are seeking another meeting with the unions in an endeavour to settle the quota problem which is delaying signing of an Anglo-French co-production agreement. This step follows last Friday's meeting of the joint BFPA-FBFM co-production committee which discussed, among other things, the unions' present attitude towards co-productions.

After the meeting, FBFM secretary Andrew Filson, told KINE: "We hope to meet the unions as soon at a date can be fixed."

Before the committee was a letter from George Elvin, FFU secretary, stating that the unions had withdrawn from further discussions until support was forthcoming for an adjustment of the annual quota figure.

J. P. H. Walton, BFPA secretary, agreed to reply to the letter and ask for an early meeting.

Mr. Elvin commented this week: "I have received the reply and I will discuss it with my colleagues of the FFU before we go any further."

The unions' decision to withdraw from talks at the end of last month followed reports that discussions with the producers had been completed.

In his letter to Mr. Walton, the FFU secretary, pointed out that the talks had not been completed "in view of the inability of your Association to support an increase in quota. . . ."

The unions believe that the quota figure should be adjusted to take into account the output of co-production films which would rank as British quota films.

The producers have supported the union view that co-production should be additional to British production and not a substitute.

IFFPA MEETS IN LONDON

FUTURE IFFPA policy and questions relating to film copyrights will be discussed by the federation's general assembly when it meets in London tomorrow (Friday) for the first time since 1957.

The meeting, attended by IFFPA members from most European countries, Japan and the United States, will be held at the BFPA's headquarters in Mount Street.

It will be presided over by Arthur Watkins, BFPA president, and this year's federation president. The assembly will follow today's meeting of the IFFPA's administrative council.

RFD CONFERENCE

F. L. THOMAS, managing director of Rank Film Distributors, will preside over a one-day meeting today (Thursday), which will be attended by Harold Boodson, general sales manager, head office executives, area supervisors and branch managers.

They will discuss the company's current big line-up and future policy.

Prizes will be awarded by D. J. Granville, home office representative of Universal International, in connection with the UI "Opportunity Sales Drive," which has just concluded.

At the same time, awards will be made by Mr. Thomas for the Rank FD "Help Yourself" sales drive.

UA APPOINTMENT

GEORGE H. ORNSTEIN has been appointed United Artists' production liaison executive in London. He will work under the supervision of Ilya Lopert, UA's co-ordinator of European co-production.

Mr. Ornstein joined UA in 1946 and after serving in Panama, Havana and Italy, was appointed home office representative in Spain in 1953.

He has been succeeded in that country by Joe C. Goltz, UA's Cuban manager for the past four years.

ANGLO SECRETARY

GORDON W. G. RAYNER, formerly overseas sales manager for ABPC, has been appointed company secretary to Anglo Amalgamated and associated companies in the Anglo group.

Mr. Rayner was for many years a director of Ealing Films, ATP, British and Overseas Film Sales, and joint managing director of ABFD. He has been connected with studio management, production, sales and distribution.

Ann McMorrow continues as assistant secretary to the Anglo companies.

Cross-Channel will share cost of French picture

CROSS-CHANNEL is going ahead with its plans for a series of co-productions with French and Italian companies. The first picture will be "Les Snobs" made with the French company, Balzac-Ufa-Comacico.

The film, adapted from a novel, is being directed in France by Jean-Pierre Mocky, who will also star with Francis Blanche. The production is scheduled for completion by August.

A spokesman for Cross-Channel, told KINE. this week: "Negotiations between Cross-Channel and the French company were concluded at the end of April. It was agreed that we should go fifty-fifty in financing the picture.

"As far as other co-productions are concerned, there are several lined up and details of these will be announced in the near future."

Mark Robson plans five £1,000,000 British films

AMERICAN producer-director Mark Robson has formed a British production company, Red Lion Films, and has five quota pictures lined up, each of which will have a budget of up to £1,000,000.

The first picture, "The Inspector," will start shooting in Amsterdam on June 25: there will also be locations in Tangier, and MGM British studios will be used here. Stars are Stephen Boyd and Dolores Hart and a number of famous British actors and actresses will appear as guest stars. Philip Dunne will direct; associate producer is Bob McNaught and lighting cameraman Arthur Ibbetson.

Other projects

Other projects in Mark Robson's programme of about three films every two years are a topical subject (which he will not reveal), due to start in November; "The Greatest Raid of All," the story of the St. Nazaire raid; "Wingate," based on the Chindits; and "Tower of Fire," an original by Michael Blankfort.

Mark Robson will direct as many of the pictures as possible and all will be distributed by 20th Century-Fox.

COMMONS STATEMENT ON ECM AND FILMS

REGINALD MAUDLING, president of the Board of Trade is expected to make an important statement in the Commons next week about the probable effect on the film industry if Britain should enter the European Common Market.

Mr. Maudling will not commit the Government to any late new advance which would overrule the present provisions governing films under GATT, but he is expected to indicate that there could be some compromise arrangement with the Common Market countries which would ease the rules governing the exchange of films, their tax background and the quota regulations which govern them in both Britain and the Six — Germany, France, Italy, Belgium, Holland and Luxembourg.

Viewpoint

IN THE RIGHT DIRECTION

EVERYONE in the industry should welcome the decision of the Federation of British Film Makers to go ahead with its plans to institute research by an independent organisation into the public appeal of cinema entertainment.

It is an action that is, in fact, long overdue. Most of us, at any given moment, can give a fair answer as to what the public likes today in the way of entertainment at the cinema, but it is a brave prophet who will say what the public will like tomorrow; and when one moves into the realm of speculating as to the reasons, not why people come to the cinema but why they stay away, then there are far too many clues and too little evidence.

This is why it is pleasing to note that the FBFM research will take into consideration those members of the public who have stopped going to the cinema.

In this field there are so many paths to explore: leaving aside the kind of film available, there are the questions of the pulling power of colour, of the large screen, of magnetic sound, whether or not we should retain the second feature and how patrons, ex-patrons and would-be patrons are affected by the attractive outward appearance of a cinema and the comfort inside; and what are their reactions to rival forms of entertainment.

No one in the industry doubts that an inquiry is necessary; the difficulty has been to decide how it would be done and on what scale, and who should pay for it.

Now the FBFM has commendably allocated expenditure to provide a plan for discussion with the other interested bodies in the industry.

It is a move that should be encouraged. The difficulties of setting up industry machinery to achieve this object are, of course, considerable and a full-scale inquiry could be costly, but the problems are not insuperable and the cost should be well worth while.

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Long Shots

MEETING on Wednesday this week, the CEA executive council at last had the advantage of being able to discuss the third circuit, after the long-awaited dinner-table discussion called by John Davis.

The problem is, paradoxically, of very great interest to CEA members, but not so easily encompassed in the official activities of the CEA itself: for this reason alone it was not expected that any far-reaching decisions would be reached.

Another matter on the agenda was the suggested alteration of the rules to create a sort of aldermanic bench of past-presidents. This has already created quite a stir of for and against in the branches.

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MEMBERS of the executive (and indeed the whole CEA membership) are obviously noting with alarm or caution the threat of another increase in overheads. This is implicit in the demands put forward by the Transport and General Workers Union for higher wages and shorter hours.

If the transport men get what they are asking for it is probable that notice of a considerable increase in film transport charges is in store for exhibitors.

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" I AM a business man, not a producer," said Harold Mirisch, explaining his status to a pressman; and, we can add, none come shrewder in the production industry.

Harold and his brothers have established the Mirisch company as one of the leading independent production units in the U.S with their flair for buying best-selling books or successful stage plays and setting up a package deal.

The association with UA has been to mutual advantage, so much so that it now has been extended for a period of three years.

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OVER lunch, in company with brother Marvin, Ilya Lopert, Monty Morton, Ben Henry, the Mirisch company's representative here, and other associates, Harold outlined an impressive production programmme which is set to keep the ball rolling for the next two years.

The budget, Harold told me, is estimated at a figure approaching £18 million. Details of the programme appear on another page.

The most exciting property nearing completion is the " West Side Story." Having seen the rough-cut shortly before leaving for London, Harold confidently predicts it will have the staying power of " South Pacific." It is expected to follow " Exodus " at the Astoria.

Zinneman's " Hawaii," written by James A. Michiner, Pulitzer prize-winner, is another property in the blockbuster category, but this is a long way ahead, for it will take about four years to complete.

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THE Mirisch company has a contract with the talented Shirley Maclaine for five pictures, which gives the company her exclusive services, except for one picture for Hal Wallis.

Harold subscribes to the view that pictures are best made in locations suited to the story. Britain is not excluded from the Mirisch horizon; but, in consequence of earlier experience, Harold is resolute about not making pictures here merely for the sake of gaining something out of the production fund.

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ALTHOUGH it was, in a sense, a farewell, the party given to Stanley Mills by his ABC



Harold Mirisch addressing the guests at a press luncheon at which he gave details of the big programme on which his company is engaged. Seated are Ben Henry, Ilya Lopert, Monty Morton, and Marvin Mirisch

colleagues last week, was anything but a sad occasion.

It was to mark Stanley's retirement—he has been with the company 27 years, but I doubt whether he has ever had a more satisfying publicity job than his last one, the ABC, Sheffield.

Stanley, himself, was in the chair and the company of 33 included C. J. Latta, Robert Clark, Jack Goodlatte, Bill Cartlidge and J. H. McDonald.

After many tributes had been paid to Stanley, his work and his character, he was presented with a cheque, and in his speech of thanks he made a typical remark, " You haven't seen the last of me. I shall be back."

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CONGRATULATIONS to John Grierson on his CBE in the Birthday Honours.

In his career in films, John has had many roles since " Drifters " made his name and a new conception of documentary film entertainment. He made his mark as chief of films for the COI and was, perhaps, a " natural " for a top job when the NFFC decided to institute its experimental Group Three production unit; and he is still an active innovator.

His honour is well deserved.

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ONCE again, the newsreels have done a magnificent job in colour of a big occasion, this time the Duke of Kent's wedding.

Both Pathe and Movietone were almost miraculously expeditious in getting their reels into cinemas all over the country: Movietone, for instance, showed it at the Tower, York, 48 hours after the ceremony, and Pathe was as rapid.

I saw the Pathe reel in London on Friday and was greatly impressed by the skill with which the excitement and panoply of the event had been cut into a crisp eight minutes: in spite of the speed with which it was made, the quality was excellent, both in picture and sound. It reflects great credit on the Pathe technicians at York Minster and Hovingham Hall.

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AN interesting complement (and a compliment as well) is that Princess Marina, Duchess of Kent, has been " delighted " to accept the Pathe offer of a copy of this Technicolor report of her son's wedding.

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LAST Saturday morning RFD gave a special trade and press show for " White Rose Wedding," its Eastman Color film record of the marriage between the Duke of Kent and Katherine Worsley.

There was a drink afterwards, at which guests were able to toast the Royal couple, and George Grafton Green, the film's producer.

My colleague Josh Billings says: " This documentary has intimacy, dignity and a great sense of occasion and will make all audiences, and feminine ones in particular, feel that they are actually taking part in the happy proceedings. For prestige and profit's sake, book it."

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IN LONDON for a few days last week " just to have a look round and enjoy myself " was Bronislau Kaper, one of MGM's top composers.

At a press reception given by Metro, he had plenty to say on the present state of the music business and the important role music plays in films. He was careful to point out, however, that the main thing is the finished product.

" I would rather write mediocre music for a great picture than write great music for a bad picture," he said.



The directors of Associated British Cinemas gave a dinner to Stanley C. Mills when he retired. Senior executives of the Corporation and Associated British Cinemas were present and many tributes were paid to Mr. Mills' fine service and loyalty to the company. Picture shows J. H. McDonald, Robert Clark, C. J. Latta, D. J. Goodlatte, and W. Cartlidge with Stanley Mills

Mr. Kaper said he was given a free hand in choosing his films—" when I came to Hollywood they told me it was not a prison "—and always read the script before he decided to do the score.

He said he didn't like writing " funny " music for comedies because people would listen to the music rather than the jokes, and he thought the big, lavish musicals were finished because they didn't make money.

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ON THE Oscar awards, he commented that it was often the case that the music award went to the picture " with the catchiest tune " or the most popular song.

Mr. Kaper's scores have, in fact, produced a number of popular songs including " Don't go near the water " and " Hi-Lili, Hi-Lo "—the last from his Oscar-winning score for " Lili."

His latest work was for " Spinster " which has been chosen as the official U.S entry at Berlin, the city in which he first started on the road to song writing.

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DAVID O. SELZNICK'S " Gone With The Wind " returned to the West End in all its glory last week when it was given a gala presentation at the opening of MGM's new showcase, the London Coliseum.

Just over 21 years after its original London premiere on April 18, 1940, the picture was greeted with prolonged applause — both at the intermission and at the final curtain—from a delighted audience.

The guest of honour was, of course, Vivien Leigh. She was received at the theatre by Charles Goldsmith, Metro's British chairman and managing director.

In the foyer, a Guard of Honour of " Confederate Soldiers " and " Southern Belles " greeted Miss Leigh and a large bouquet of Scarlett O'Hara roses was presented to her.

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THE performance was attended by numerous stars of the screen, stage and television.

For the record, it is estimated that during the past 22 years " Gone with the Wind " has been seen by more than 120 million people and has taken some £40 million at the box-office in 35 countries.

There are no definite plans for the length of its present West End run, but it is to be hoped that its record of success will continue.

The film is the first of many MGM pictures to go into the Coliseum, which has been equipped with full 70-mm. projection and stereophonic sound. No alterations have been made to the auditorium.

MGM will be releasing the film again, probably next year, and it will then be available wtih a magnetic sound track.

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A VINTAGE 1912 Ford delivered me to the Leicester Square Theatre for the premier of Disney's " The Absent Minded Professor."

The things we do for our country—and Cyril Edgar! However, it was all good fun.

It was, of course, Arthur Allighan's bright idea to invite members of the Veteran Car Club to the Premiere.

They brought their cars for a parade from Disney's Pall Mall offices to Leicester Square; and a number of Cyril's guests went along as passengers.

The latest Disney comedy is surely going to make its mark at the box-office.

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CONGRATULATIONS to Percy Livingstone of Warner-Pathe and Brian Lawrence of Hammer.

Both are proud of additions to their families; the new arrivals are girls: Jacqueline Ann for Percy and his wife, Pearl; and Josephine Faith for Brian and his wife, Nessie.

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LATE news from the Anglo front is that " Dentist on the Job " did " absolute capacity " business in spite of extremely hot weather on its first booking in Great Britain, at the Crescent, Douglas, Isle of Man.

This promises well for its general release, which starts on the ABC circuit on July 3.

From further afield, too, Anglo has had good news: " Carry on Constable " is reported to have broken all box-office records at the El Rey, Los Angeles.

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THERE is always something attractively individual about any function at which John Halas and Joy Batchelor are the hosts.

At the British Council theatre last week it was one of their latest films, " For Better . . . For Worse," commissioned by Philips, and this picture has a special significance because it has been chosen as one of the two official British entries for the shorts films category at the Berlin Festival.

The cartoon, which runs for 12 minutes, was written by Joy Batchelor and directed by John Halas and Peter Sachs. To say that it explores the possible good or evil effects of the introduction of television into the home is too much of a simplification, for the humour, a mixture

continued on page 26

News of the Week

FBFM institutes research into public attitude to cinema

THE FBFM is going ahead with its plans for research by an independent body into the attitude of the public to cinema entertainment.

An initial expenditure for the project was approved by the federation's exceutive council at its meeting last week and a plan is being prepared which can be discussed with other interested bodies.

The need for the research has been considered by the council for some time and the decision to go ahead follows inquiries into the cost of such a survey and the support that can be obtained for it.

The research will take into consideration those members of the public who have stopped going to the cinema as well as those who are still regular cinemagoers.

NFFC.—The federation is to meet Sir Nutcombe Hume, chairman of the NFFC, to discuss the question of overhead allowances for producers. The BFPA will also join in the discussions.

It is felt by the producers that the overhead allowance is inadequate, particularly in view of the time many independent producers have to spend in preparing their projects.

Festivals.—A joint BFPA-FBFM reception will be held at the Moscow film festival from July 9-23. Secretary Andrew Filson and John Bryan will represent the federation at the festival.

Irving Allen, Ken Hughes and Peter Finch—the producer, director and star of Britain's official entry, "The Trials of Oscar Wilde"—will also attend.

The council also received a report on recent festivals, including the successful British reception given at Cannes jointly with the BFPA.

Third circuit.—David Kingsley, joint managing director of BLC, was invited to the council meeting to open a discussion on the third circuit.

The debate was adjourned, without any further steps being taken, until after the dinner being given by John Davis on June 13.

Labour matters.—Reports were made on recent negotiations with ACTT, ETU and NATKE.

A film censorship inquiry is urged by Warwickshire

WARWICKSHIRE cinematograph licensing committee, which banned "Saturday Night and Sunday Morning," has asked the county council to call for an inquiry into the present system of film censorship.

The council is recommended to ask the Home Secretary to institute a full inquiry with a view to setting up a central authority, responsible to the Home Secretary, charged with the duty of controlling the exhibition of films throughout the country.

The committee states that most licensing authorities accept the judgment of the BBFC and see only films that have not received a certificate.

"We take a keener view of our responsibilities and feel that all doubtful films should be seen by us before a decision is taken as to their suitability for exhibition in the county," it adds.

HANCOCK TRIUMPH IN LEBANON

ON ITS FIRST screening outside of Britain, "The Rebel," Tony Hancock's record-breaking Associated British production, has scored a big success at the Lebanese Film Festival in Beirut.

A cable from Macgregor Scott, managing director of Associated British Pathe, who is in Beirut, states: "Following reception given by British Ambassador, screening of official British entry, 'The Rebel,' at Lebanese Film Festival proved great success and personal triumph for Tony Hancock who received ovation from enthusiastic audience at Capitole Cinema, Beirut. Earlier same day Associated British hosted at press conference stated most successful and best attended many years."

Walton buildings sold to Italy

AN ITALIAN company has bought buildings and equipment of the five Walton studios and they are already being dismantled for shipment to Italy.

Name of the purchasers has not been disclosed, but it is reported that the company is based in Milan and the price paid is between £4,000 and £5,000.

It is expected that about ten weeks will elapse before the buildings are fully dismantled.

Sheffield closures

SHEFFIELD is to lose its oldest cinema—the Picture Palace, Union Street, Sheffield. It is a city-centre cinema, and the news follows quickly on that of the impending closing of the Hippodrome, another first-run house a stone's throw away.

Cotton gives £15,000

JACK COTTON, the property magnate, has given the Variety Club of Great Britain a donation of £15,000 for the building of new headquarters for the North Paddington Boys' Club, in North-West London.

DUBLIN STRIKE DRAGS ON TO FIFTH WEEK

THE DUBLIN Labour Court issued its recommendations on pay and conditions in the Dublin cinema and theatre dispute—now in its fifth week—last Saturday to the Theatre and Cinemas Association and the Irish Transport and General Workers' Union.

Details of the recommendations were not made public, but a general meeting of the Metropolitan branch of the TCA decided that there were several points on which clarification was needed from the court and the meeting adjourned until the Negotiating Committee had obtained the court's views on the points under discussion.

The continued strike disrupted arrangements for the Dublin International Music Festival, which was attended by Prince Rainier and Princess Grace of Monaco; the 3,500-seater Theatre Royal had been booked for the opening concert on Sunday, but the event had to be transferred to a football stadium as the only venue available to hold the crowd.

CMA Bingo draws big crowds

WITH A MEMBERSHIP list rapidly nearing the 5,000 mark, capacity houses at every session and prize money totalling nearly £4,000 for the first fortnight, Bingo is proving a big success at the Hackney Road Odeon, one of CMA's Bingo and Social Clubs.

Manager P. S. Carter said this week that membership was going up at a fantastic rate.

It's the same story at the Gaumont, Peckham, opened on May 17 and managed by A. E. Slatter. "Before we opened we had 4,000 members," said Mr. Slatter. "Now the number is up to 6,400—and it's still growing."

The Gaumont, which was re-opened specially for Bingo, seats nearly 1,700 at present and recent attendances have averaged 1,500. It is planned to increase the Gaumont's capacity by re-seating the back circle, bringing the total number of seats up to slightly over 2,000.

As well as Peckham and Hackney Road, CMA is operating Top Rank Bingo Clubs at seven other theatres mainly on Saturday mornings and Sunday afternoons. Normal film programmes are unaffected.

FTSA motor rally

THERE was a very big turnout for the FTSA Motor Rally on Sunday, June 11. There were 43 entries and about 150 people. The rally started in Windsor Great Park, and after a 40-mile tour of Hampshire and Surrey, finished at the Red Lion, Sunninghill.

Winner was J. Corcoran of the Film Producers Guild; second, N. Thomas, of CMA; third, L. S. David of the Film Producers Guild.

Prizes were presented by R. F. Frost, chairman of the organising committee.

Results in the children's annual relay races organised by the Film and Television Sports Association were: Boys: Gaumont, Watford 1; Odeon, Acton 2; Ambassador, Hayes 3. Girls: Gaumont, Rayners Lane 1; Ambassador, Hayes 2; Odeon, Acton 3.

The medals for the winners and the runners-up were given by Lord Rank and were presented by Miss Barbara Allen of CMA.

Plan to launch fivepin bowling on big scale

WITH TENPIN bowling now catching on in this country, a Canadian company, Double Diamond Bowling Supply of Toronto is planning to launch fivepin bowling here on a big scale.

For some time the company has been operating Britain's only fivepin centre, the Olympic Bowl at East Kilbride.

Following its success there, P. Barrie Fraser has been appointed overseas general manager in London and a full-scale programme is being undertaken to make the game known.

Negotiations are going ahead with British and Canadian businessmen for building and equipping fivepin centres in this country with automatic machines, sound-proofing, bars and restaurants.

Mr. Fraser told KINE. this week that plans had been made to convert one cinema in Glasgow and that negotiations were going on with two other cinema interests in Sunderland and Inverness.

"At the moment we are also looking for a suitable cinema in the London area to convert for fivepin bowling," he added.

However, Mr. Fraser pointed out that in many cases cinemas would be too costly to convert into fivepin centres because the size of the auditorium would not be suitable.

In Toronto, Harry Hertzman, president of the company, commented: "The success of the game . . . has proved to us, without a shadow of a doubt, that a great future lies ahead for the game in Britain."

According to the company, the Canadian version of bowling can be operated for less cost and with higher returns than tenpin bowling.

The cost of games to the public would be lower than for tenpin bowling and more games could be played during an evening, the company claims.

Richard Todd helps CTBF with p.a.

RICHARD TODD, star of Warner-Pathe's "Don't Bother to Knock," made a personal appearance at the ABC, Leeds, last week, when the film was shown at a charity performance in aid of the CTBF.

He was accompanied by Dawn Beret, who has an important feature role in the Technicolor comedy.

"Don't Bother to Knock," Richard Todd's first comedy role and his first venture into independent production, opened at the Plaza, Piccadilly, with a gala premiere on June 1, and has been a great box-office draw ever since.

The film has also begun its pre-release schedule, at the Ritz, Belfast, this week, and has 46 more threatres to play up to its London release on July 17.

"Don't Bother to Knock," a Richard Todd-Haileywood production for Associated British, co-stars Nicole Maurey, Elke Sommer, June Thorburn and Rik Battaglia. The film was produced by Frank Godwin and directed by Cyril Frankel.

Cross-Channel film is screened in Commons

CROSS-CHANNEL'S "The Keepers," dealing with life in a mental hospital, was given a special screening in the House of Commons yesterday (Wednesday).

The screening was requested by two MPs, Norman Dodds and Dr. Donald Johnson, because of their interest in the recent controversy over mental hospitals. Among the audience was the picture's director, Jean-Pierre Mocky.

The film, which stars Pierre Brasseur and Anouk Amiee, will go into the West End shortly.



Topping the league in the current CMA Star Showmanship Contest is Scotland and North East England with more Showmanship Stars than any other region. Kenneth Winckles, CMA managing director, presented four Showmanship Stars at a regiona lmeeting in Glasgow. Pictured are : A. J. Rockett, regional controller ; R. C. S. Wilmot, Odeon, Newcastle ; H. C. Birse, New Victoria, Edinburgh ; Kenneth Winckles ; W. Ingram, Gaumont, Glasgow, and G. Newman, Capitol, Leith

Loren invited to Moscow festival

SOPHIA LOREN, named top actress at the Cannes festival, has been invited to attend the Moscow Film Festival, July 9-23. She will be accompanied by her husband, producer Carlo Ponti, and "Two Women," in which she stars, will be screened at the Festival.

Miss Loren also won the best actress of the year award in Italy for her performance in "Two Women," which will be released in this country by MGM.

Shirley Anne Field goes to Warsaw

SHIRLEY ANNE FIELD will make personal appearances at the British Film Week, to be held in Warsaw from June 17 to 22.

"Saturday Night and Sunday Morning," the Bryanston—Woodfall production, in which Shirley stars opposite Albert Finney, has been chosen as the first of six top British films to be shown to Polish audiences.

Already this year Shirley Anne Field has visited South America and made two extensive publicity tours of Germany . . . all in connection with "Saturday Night and Sunday Morning," which is being distributed throughout the world by Lion International.

James Quinn on Berlin jury

JAMES QUINN, director of the BFI, will represent Britain on the nine-member feature jury for the Berlin film festival.

Other members of the jury are: Marc Turfkruyer (Belgium), president of the International Union for Film Journalists; writer France Roche (France); director Satyajit Ray (India); critic Pier Luigi Rondi (Italy); critic Hirotsugu Ozaki (Japan); director Nicholas Ray (U.S); director Falk Harnack and critic Hans Schaarwachter (Germany).

The names of the seven-member documentary and short film jury will be announced in the near future.

In addition, a jury will be set up by the Catholic Film Buero and the Fédération Internationale de la Presse Cinématographique which will award a special prize.

Gibraltar awards

THE RIALTO, Gibraltar, has been awarded the 1961 Silver Rock Award in the Gibraltar Arts Week Festival for presenting the best feature film, "Black Orpheus."

The Silver Ape Award also went to the Rialto for the best short film, "The Red Balloon," and the Silver Key Award went to the Queen's for presenting the best documentary, "Islands of the Caribbean.

The awards were presented by the Governor of Gibraltar, Sir Charles Keightley.

COUNCIL OF EUROPE AWARD FOR BRITAIN

Britain's the "State Opening of Parliament" won the newsreel prize when The Council of Europe Film and Newsreel Awards for 1961 were announced at the opening of the Arnhem Filmweek in Holland.

The film award went to France for "La Parole est au Fleuve."

The Council of Europe Film and Newsreel Awards are given annually to one outstanding film and one newsreel for their contribution to European understanding. They are presented at a different European film festival each year.

"State Opening of Parliament," which was put forward by the Association of Specialised Film Producers as the United Kingdom entry for the film award, had been transferred to the Newsreel category by the international jury. It was produced by the COI and was made by World Wide Pictures.

World Markets

Columbia books 300 features in 15,000 situations

NEW YORK.—Nearly 15,000 bookings covering 300 features were set by Columbia branches outside the U.S and Canada as part of the company's global sales drive from June 9-15.

The company aimed to place a Columbia programme on as many screens as possible during the week.

The drive coincided with a similar highlight week of a domestic Columbia three-month sales drive, making the period a completely integrated international sales event.

Mo Rothman, executive vice-president of Columbia Pictures International, said that the booking figures constituted provisional playdates, with the final figures yet to be established.

Mr. Rothman is due in London tomorrow (Friday) for discussions with Columbia executives in Britain.

The overseas drive, which was directed from the home office by Stanley F. Schneider and A. Frederick Greenberg, of the International company, was divided into three separate groups comprising 42 of Columbia's foreign territories.

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SO FAR this year, 22 cinemas in Canada have closed, but the rate of closings has slowed according to observers. 1960 saw 78 theatres close as well as two drive-ins.

Canada has 1,564 theatres in operation—1,332 standard cinemas and 232 drive-ins. Under construction are one regular and two drive-ins.

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SEVEN ARTS PRODUCTIONS reported that the first quarter of fiscal 1961 should see profits of 1,500,000 dollars before taxes which more than overcomes the loss of 1,090,212 dollars from the last fiscal year. The profit figure is based mainly on feature picture sales to television.

In addition to the company's interest in a number of independent productions as well as in some major company product, Seven Arts has an agreement with Bryanston Films of England calling for a financing-distribution relationship.

Select British films will be financed. The firm of Bryanston Films-Seven Arts will finance only films for international distribution with the United Kingdom release to go through British Lion.

Television co-productions are also planned with Associated British Pictures Corporation, which will distribute in Europe with Seven Arts controlling their release elsewhere.

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PARAMOUNT'S president Barney Balaban told stockholders that despite the company's progress in the fields of diversification, the production and distribution of motion pictures is still basically Paramount's business.

He referred to the company's Telemeter experiment in Etobicoke, Canada, noting that knowledge gained there speaks well for the future of the system and for that of toll-tv.

Telemeter head Louis A. Novins told the stockholders that the system was being blocked from making its debut in the U.S because of the inability of clearing arrangements with telephone companies for necessary servicing. It looks as though its introduction here will have to wait for next year.

Stockholders saw demonstrated the Paramount-developed Chromatic colour television tube and they seemed impressed with it. It was implied that mass production of the tube is no problem once the public shows interest in purchasing same and conversations with several manufacturing organisations have been in order. Vice-president Paul Raibourn said it appears likely that the demonstration set would cost between 1.7 and 1.9 times that of a similar sized black and white set.

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THE MIRISCH COMPANY and United Artists have signed a new three-year contract under which all Mirisch Company films will continue to be released exclusively by UA.

The new contract goes into effect at the end of 1964, when the current agreement expires, and will continue through 1967.

Another UA agreement was signed between that company and Chrislaw Productions, Peter Lawford's newly organised production company, which called for Chrislaw to produce films for theatrical and tv distribution by UA over the next three years.

Chrislaw's first project under the contract will be a modern version of Edwin Porter's famed 1905 motion picture classic, "The Great Train Robbery."

According to the terms of the agreement, Chrislaw will produce a minimum of three feature films and two tv series. It is expected that more than 10 million dollars will be invested in this programme. It is non-exclusive for Peter Lawford as a performer, but his production company will release exclusively through UA.

WARNER BROS. and subsidiary companies report a net profit of 3,564,000 dollars for the six months ending February 25, 1961, after a provision of 3,100,000 dollars for federal income taxes.

Theatrical and television film rentals, sales, etc., amounted to 43,394,000 dollars, dividends from foreign subsidiaries not consolidated were 389,000 dollars and profit on sales of capital assets was 342,000 dollars for the six months ending February 25, 1961.

Net current assets at February 25, 1961, were 37,688,000 dollars (including 13,950,000 dollars cash and U.S Government securities) and debt maturing after one year was 4,762,000 dollars.

As a result of the Invitation to Tender Stock dated January 9, 1961, and which expired January 30, 1961, an aggregate of 407,887 shares of stock were purchased at a cost of 22,200,000 dollars.

After February 25, 1961, a dividend of 1,000,000 Associated British Picture Corporation, Ltd., ordinary shares was received from a non-consolidated foreign subsidiary. The dividend and subsequent sale of these shares resulted in an estimated net profit of 4,500,000 dollars after federal income taxes. This profit will be reflected in the financial statements for the nine months ended May 27, 1961.—**Mel Konecoff.**

Attendances fall again in France

PARIS.—The first quarter of 1961 saw another sharp drop in attendances here. The fall was as much as 6.79 per cent. Receipts were down too.

The average price of a seat in France is about three shillings, an increase of 5.72 per cent. over the same period in 1960.

The fall in takings, therefore, reflects a very serious position. For over the past few years the effect of the decline in attendances has been offset by increased prices.

Every large city in France showed a steep decline. Lille came first with a fall of 9.55 per cent., followed by Paris with a decline of 8.28 per cent.

The cause of this decline is not to be found in television but in motorcars and scooters. For the latest published figures show that one family in four in France possesses a vehicle of some kind.

The tendency to get away from it all is confirmed by the number of people now buying plots of land some 30 to 50 miles outside of Paris where they either set up a prefab or even build no more than a lean-to hut which they furnish meagrely, but which, at least, is a home outside Paris.

The seasons will not influence this move either. autumn and spring and possibly even in winter, if it is not raining, whole families will move out for 48 hours in the country.

In a country of rising prices, the cinema is inevitably suffering.

The problem is a very difficult one. If seat prices are increased this may lead to even smaller audiences and it is very doubtful that a reduction in prices would increase patronage.

The films which get themselves talked about in a big way can always be sure of drawing good audiences, but there can only be a few of these.

The exhibitors' federation is worried. Jean Wald, the general secretary, told me that a plan was being drawn up to meet the growing threat to the industry, but he was unhappily resigned to the thought that at the very best this could only be a long-term plan.

For him the answer was in the magic word, liberty. He strongly believes that if exhibitors were given complete liberty, allowing them, without let or hindrance, to show as many films as and when they liked they would then be able

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to shape programmes according to the demands and wishes of their clients.

But they cannot do this. They are not permitted to show two features; they have to show documentaries and they are not allowed to change their programmes when they like.

The producers are behind these irritating and even dangerous restrictions, or at least in part. Too much freedom would mean a demand for more films. This could lead to a wide open road for imports which the producers don't want at any price.

The projection of documentaries is another sore point. The exhibitors are weary, tired—and even exasperated. They want shorts which will pull in a willing public. They do not believe that education is really part of their business.

But the Minister for the Cinema, M. Malreaux, a man of very high ideals, has different views. **—Henry Kahn.**

Ministry recommending central film finance

BONN.—The West German Ministry for Economic Affairs has recommended the formation of a central film financing bank in West Germany.

The Ministry cites current business trends in the German industry, which are described as "growing worse every day." Currently, there are local film financing institutes in Hamburg, Berlin and Munich, which are backed by private banks; but there have been repeated reports that the banks are no longer willing to carry mounting film business risks on a local basis.

The plan is that the local film financing banks, Hamburger Filmkontor, Berliner Filmkredit and a group in Munich are to be co-ordinated. This means that any German producer applying for loans would have to turn to a single agency.

Constitution of the Central Film Financing Bank could, in fact, result in a sharp contraction and could be the final step in the direction of tight control of all film financing.

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SPIO, top-level West German film industry organisation, set up in Berlin a special office for film business personalities visiting the XI International Film Festival in Berlin from June 23 to July 4, this year.

The office is operated jointly with Export-Union, West German industry's export promotion agency. Foreign visitors to Berlin are invited to register with the Office, which will handle hotel room reservations and assist foreign film industry personalities in all other festival matters. The Office's address is Betreuungs-Buero der SPIO-Export-Union, Kurfuerstendamm 179, Berlin-West 15. The telephone number is Berlin-West 91-84-06.

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AUSTRIAN distributors are said to be planning a general increase in film rental rates for next season.

Current rental rates of 25 to 30 per cent. in Austria are very much below the general Continental level. Austrian distributors plan a general increase to 35 to 40 per cent.

A second step would be necessary, at a later date, in order to reach the general Continental level which is above 40 per cent.

Austrian distributors say they are forced to increase their rates as a consequence of higher prices demanded by West German producers, who supply a large share of the total of films available in Austria.—**Gustav Genschow.**

continued on page 25

Hungary is an expanding market

British comedies are the biggest attraction

ASK ANY Hungarian who is his favourite British film star, and the chances are that he will answer "Laurence Olivier." Then he will add, according to his taste in comedy, "Peter Sellers," or "Norman Wisdom."

Olivier, largely on the strength of the tremendous success with critics and public of "Richard III," represents the respect which Hungarian filmgoers hold for serious British films.

But it is our comedies which really go over in a big way. In the past year or two, the Norman Wisdom films, in particular, have drawn big crowds.

In a population not much over 10 million, an admission total of over two million for "Man of the Moment" is pretty high rating.

"The Million Pound Note" and "Genevieve" were other box-office hits.

Alec Guinness, whose earlier comedies have been widely shown, is also very well liked.

Expressive

Going the rounds at the moment—and filling the cinemas, by all reports — are two Peter Sellers comedies, "The Mouse that Roared," and "Carlton-Browne of the F.O.," which was released last December under the expressive title "Diplomàcia, oh!".

Peter Sellers tells me that he has received many fan-letters from Hungary since these two films went into circulation.

As Hungarian films represent a comparatively small proportion of the total number of films in Hungary, the cinema public is well used to dubbing.

The standard of dubbing is very high, both technically and artistically; the voices of the best Hungarian actors and actresses are used.

The dubbing process is carried out in a special synchonising studio housed in an impressive new building on the outskirts of Budapest.

Opportunities

Opportunities for foreign films in general are widening in Hungary, because cinema exhibition there is expanding rapidly.

Hungary is a small country, with a big peasant population, and before the war, the cinema was unknown in country districts. Even in the towns there were only a few hundred cinemas.

Today, throughout Hungary, there is a total of 4,500, and new ones are being built every year. Over 90 per cent. of the villages have continuous evening performances.

In order to cope with the fantastic rate of cinema development in the countryside, many of the new village cinemas were originally equipped for 16mm. projection of popular films.

These cinemas are gradually being converted to 35mm. projection, and no new 16mm. cinemas are being built.

Television, which started only two years ago, is also expanding fast and widely viewed, but as yet presents no serious challenge to the cinema.

I was astonished to see a new Hungarian film. "Alba Regia," on television three days after its premiere. "But that," I was told, "was exceptional. We usually have to wait three months!"

Reports

Box-office reports indicate that "Alba Regia" continues to play to packed houses, but whether this is due to the television "boost," or whether to the fact that the star of the film is popular Soviet actress Tatiana Samoilava, is anybody's guess.

Compared with the number of, say, Soviet films shown in Hungary, the British proportion is small. But it is growing.

Over six per cent. of the 140 million admissions to cinemas in Hungary in 1960 were to British films—a sharp increase over the previous two years.

In the same period, the exhibition of American films increased slightly; French films declined slightly, and Italian films took a sharp downward dive.

With the popularity of British films, especially comedies, well established and steadily growing, and with the Hungarian film audiences still expanding year by year, there should be a lot more scope for British films in Hungary in the future.—**Nina Hibbin.**

FILMS SCREENED IN HUNGARY

1958-60 Nationality	1958	1959	1960
Hungary	13	17	17
Britain	5	3	9
France	12	7	10
Italy	11	12	5
U.S.	6	5	8
Russia	31	35	46
Other countries ...	43	39	40
Various	11	13	13
Totals ...	132	131	148

ADMISSIONS FOR BRITISH FILMS

Average (for British films)		1.5 million
Outstanding	"Million Pound Note"	2.1 m.
	"Man of the Moment"	2.2 m.
	"Jungle Book" (Sabu)	2.4 m.
Still showing (figures to date)	"Room at the Top"	1.1 m.
	"Follow a Star"	1.8 m.
	"Admirable Crichton"	1 m.
Recently released (figures to date)	"The Mouse that Roared"	726,000
	"Carlton Browne of the F.O."	300,000

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Boy Who Stole a Million, The (BLC/Bryanston)—British	81 min. (U)	Maurice Reyna Virgilio Texera Marianne Benet	... Comedy drama covering the hectic adventures of a small Spanish boy who " borrows " a hefty sum from a bank to help his taxi driver father. Story, reinforced by dog interest, heartwarming and amusing, international cast talented, direction resourceful, humour wry, climax suspenseful and backgrounds authentic	Good British " double bill " (C)
*Man in the Back Seat, The (Anglo Amalgamated) British	57 min. (A)	Derren Nesbitt ... Carol White Keith Faulkner	" Crime does not pay " showing how Nemesis overtakes young thugs. Tale taut, acting vigorous, treatment direct, fade-out salutary, night " shots " effective and dialogue crisp	Reliable British " second " (C)
†One-Eyed Jacks ... (Paramount)—U.S	141 min. (A)	Marlon Brando ... Karl Malden Pina Pellicer	Powerful outdoor melodrama, finely photographed in VistaVision and Technicolor, vividly describing battle of brawn and wits between forthright gunman and his vicious, unctuous and two-timing ex-partner. Yarn stoutly carpentered, characterisation sharp, direction artistic and incisive, highlights breathtaking, finale moving and showmanlike, and settings superb	Infallible general booking (C)
*Out of the Shadow ... (New Realm)—British	60 min. (U)	Terence Longdon ... Diane Clare Donald Gray	" Who-dunnit " hingeing on mystery surrounding young undergraduate's death. Story tightly woven, acting resourceful, light relief apt, denouement hearty and Cambridge backgrounds authentic	Safe quota " second " (C)
Shot in the Dark ... (20th Century-Fox) —U.S	49 min. (U)	David Hedison ... Alf Kjellin Joanna Moore	Pint-size espionage melodrama, the latest " Operation Cicero," about U.S agent who busts South American spy ring. Tale actionful, if artless, cast adequate, climax hectic and settings colourful	Passable proprietary " support " (C)
Stop! Look! and Laugh! (BLC)—U.S	76 min. (U)	The Three Stooges Paul Winchell Jerry Mahoney	Knockabout comedy with excerpts from old Three Stooges offerings, augmented by the Marquis Chimps and Paul Winchell's ventriloquial act. Humour moronic, photography uneven and footage excessive	Third-rate kids' matinee " museum piece " (C)
*Tarnished Heroes ... (Warner-Pathe)—British	75 min. (U)	Dermot Walsh ... Patrick McAlinney Sheila Whittingham	World War II melodrama, set in France, concerning British major who destroys Nazi convoy, aided by regimental roughnecks. Backgrounds realistic, but tale far fetched, treatment flat and romantic asides novelettish	Very moderate quota " second " (C)
They Were Ten ... (Contemporary) —Israel	... 100 min. (A)	Ninette ... ... Oded Teomi Leo Filler	Adventure melodrama illustrating establishment of Jewish colony in late 'eighties Palestine. Story inspiring, but epic stature reduced by uneven acting, direction and scripting. English subtitles lucid, but excessive	Booking mainly for Jewish audiences (C)
Toya ... ... (Cattermoul F.S.) —Norwegian	... 72 min. (U)	Aleidis Skard ... Harald Heide Steen Goril Havrevold	Young children's adventure story free from improbabilities and presenting many interesting impressions of Norway and its people. Acting, direction and photography of high standard	Excellent booking for young children's programmes (CC)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † In COLOUR

One-Eyed Jacks

Paramount. American. (A). VistaVision. Photographed in Technicolor. Featuring Marlon Brando, Karl Malden and Pina Pellicer. Produced by Frank P. Rosenberg. Directed by Marlon Brando. Screenplay by Guy Trosper and Calder Willingham. Director of Photography, Charles Lang, Jr. Music by Hugo Friedhofer. 141 *minutes. Release July* 24, 1961

POWERFUL and compulsive outdoor melodrama, adapted from Charles Neider's novel, " The Authentic Death of Hendry Jones." Superbly photographed in VistaVision and Technicolor, it covers a bitter feud between a forthright, quick-on-the-draw gunslinger and his unctuous, double-crossing ex-partner and, at the same time, clearly shows that few people can be taken at their face value. The actual tale is orthodox, but forceful acting, intelligent direction, and unfailing instinct for the right location, masterly camera work and a fluent musical score convert its conventionalities into classic " horse opera." Long as it is, " One-Eyed Jacks " firmly grips, touches the heart and engineers a happy ending without disillusioning those who stubbornly believe that crime doesn't pay. In short, it keeps both eyes on the box-office. Infallible general booking.

Story.—Rio, a dashing bandit, and Dad Longworth, his somewhat smug partner, are driven by the Mexican police into the desert. Dad rides off and promises to get fresh horses, but never returns. Rio is captured, but, after serving five years, he and Modesto, a young cell-mate, escape, and Rio swears vengeance on Dad. Rio and Modesto join Bob Amory and Harvey Johnson, desperadoes, and plan to rob a Monterey bank. At this juncture, Amory tells Rio that Dad is now the highly respected sheriff of Monterey and has a wife, Maria, and a pretty stepdaughter, Louisa. Rio visits Dad's home and feigns

continued on page 19

Your Films

by JOSH BILLINGS

West End

SOME WARM, sunny weather has been a thorn in many a cinema's side, but it's being countered at certain West End and key suburban and provincial halls by "White Rose Wedding" (Rank—British), the only complete film record of the Duke of Kent's and Katharine Worsley's marriage. Produced by George Grafton Green, it's a gem of its type and a certain box-office booster. Take my advice and bag it quick!

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AS FOR the full length features, "The Guns of Navarone" (BLC—CinemaScope—British) has just entered its eighth week at the Odeon, Leicester Square, and is standing on its own feet—and how! It must leave the Odeon on June 21, but it's bound to be a booming success all round the country for months and months to come. Lucky the exhibitor who gets his hands on "The Guns of Navarone."

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THE SURPRISE packet is unquestionably "Gone With the Wind" (MGM—Metroscope), for the mighty "museum piece" has turned the Coliseum, London, into a thriving cinema practically overnight. The secret of its success is that it crowds the screen with 220 minutes of glowing, fast moving and highly spectacular entertainment. Far too many modern films run to length, but are puffed out by wind.

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"THE ABSENT-MINDED PROFESSOR" (Disney), a slapstick comedy of the good old school, has definitely rung the bell at the Leicester Square Theatre. It depends mainly on trick photography for its laughs, and how the cash customers are enjoying the non-stop visual fun. It's supported by "The White Rose Wedding" (Rank—British) and manager Jack Palmer assures me that the complete bill is one of the happiest he's had for many a day. It's delighting young and old alike.

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THE BIBLICAL block-buster. "Ben-Hur" (MGM—Panavision-Camera 65) has definitely dug itself in at the Royalty, Kingsway. And, judging from the advance bookings, it'll take some shifting. What a break for the Royalty Theatre!

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A "DOUBLE BILL" and an X certificate one at that is featured at the Warner Theatre. The two films are "Portrait of a Mobster" and "Girl of the Night." You'd hardly think it an ideal hot weather programme, but apparently there's nothing like fighting fire with fire. The Warner-Pathe set-up met with scorching success over the weekend.

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"RETURN TO PEYTON PLACE" (Twentieth Century-Fox—CinemaScope), the sequel to white-hot "Peyton Place" (Twentieth Century-Fox—CinemaScope), is still doing tip-top business at the Carlton, Haymarket. It goes out on June 26 with cast-iron credentials.

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A NEW Rank-Universal "double bill," "The Secret Ways," behind the Iron Curtain "cloak and dagger" starring Richard Widmark, and "Posse from Hell," an Audie Murphy coloured western, is now in possession of the Odeon, Marble Arch. It got off to a promising start, although the first-named received uncomplimentary reviews.

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"THE SECRET PARTNER" (MGM), an intriguing British thriller, ends a satisfactory stay at the Ritz today. It's succeeded by "Ring of Fire" (MGM — Metroscope), a spectacular thriller, culminating in breathtaking pyrotechnics. Whatever its fate at the Ritz, it certainly won't leave suburban and provincial audiences cold.

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WARNER-PATHE really got behind "Don't Bother to Knock" (CinemaScope—British), but the "bedroom" farce has done little more than average business at the Plaza. It moves out today and tomorrow "One-Eyed Jacks" (Paramount—VistaVision) arrives. The latter is a Marlon Brando western and, believe me, it's got what it takes.

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"CAN-CAN" (Twentieth Century-Fox — CinemaScope) has struck it rich at the Rialto, Coventry Street. It stars Shirley Maclaine, the critics' and most men's choice, and is in its ideal environment.

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NO HOLDING "One Hundred and One Dalmatians" (Disney), which continues to do a burster at Studio One, Oxford Street. Despite its stubborn success, it must shortly make way for "The Absent-Minded Professor" (Disney), due to leave the Leicester Square Theatre on June 28. Incidentally, the comedy was originally scheduled for Studio One, but some readjustments had to be made.

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"THE MISFITS" (United Artists) carries on at the London Pavilion. The offbeat western, loaded with big stars, has gone from strength to strength, and looks like doing the National Circuit a good turn from July 10.

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BLC HAS DONE right by "A Raisin In The Sun," the Negro comedy melodrama, in giving it "extended" playing time at the Columbia Theatre, Shaftesbury Avenue. It's brilliantly acted and to my mind deserves a boost. It's now on release and I hope it meets with the success it merits.

"PLEIN SOLEIL" (Blazing Sun), Hillcrest—French), is a darned good thriller, but even so I felt Ben Henry was asking a bit much when he arranged for it to run concurrently at the Cameo-Poly, Regent Street, and the Cameo-Royal, Charing Cross Road. After all, the film has no big stars, its title doesn't mean a thing and no fortune was spent on advance publicity. It remains at the Cameo-Poly, but has "folded" at the Cameo-Royal.

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THE BEST gimmick bill is undoubtedly S.F. Film Distributors' "Some Like It Cool" (British) and Gala's "The Fruit Is Ripe" (French). It's playing to packed audiences at the Cinephone, Oxford Street, and the Jacey in the Strand.

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BY THE WAY, "Spare The Rod" (BLC—British) had quite a good opening Sunday at the New Victoria, but, mind you, "White Rose Wedding" (Rank—British) is also on the bill.

On release

NOW FOR THE general releases. Most have failed to make much of a stand against the unfavourable weather and long evenings. The big exception is "Very Important Person" (Rank—British). The World War II prison camp romp has done first rate business during the three legs of its London runs on the National Circuit. And don't forget these included Derby Week and the Royal Wedding, both of which played into tv's hands. All exhibitors who have "Very Important Person" pencilled in can sit comfortably back and confidently count their chickens before they're hatched.

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"PAYROLL" (Anglo Amalgamated), a thrill-packed British crime melodrama, has also done very well. It's been shrewdly exploited and the astute press campaign helped to beat the warm weather and the aforementioned rival attractions. Get after "Payroll"!

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THE WHITSUN holiday interrupted the run of "World By Night" (Warner-Pathe—Technirama), but it staged quite a come-back on ABC's South London leg. The "around the world" night club crawl is nothing if not novel.

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"TASTE OF FEAR" (BLC), the British X certificate thriller, is doing fair average business. It has nearly two weeks to go and could still make the top grade.

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ONE COULD hardly describe "Sanctuary" (Twentieth Century-Fox—CinemaScope) as ideal summer entertainment. The X certificate opus has, nevertheless, been holding its own.

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"NEARLY A NASTY ACCIDENT" (BLC—British) is a breezy RAF comedy, but no riot at the box-office. They tell me that most people

continued on page 21

PROSPER WITH ANGLO!

KINEMATOGRAPH WEEKLY
June 15, 1961

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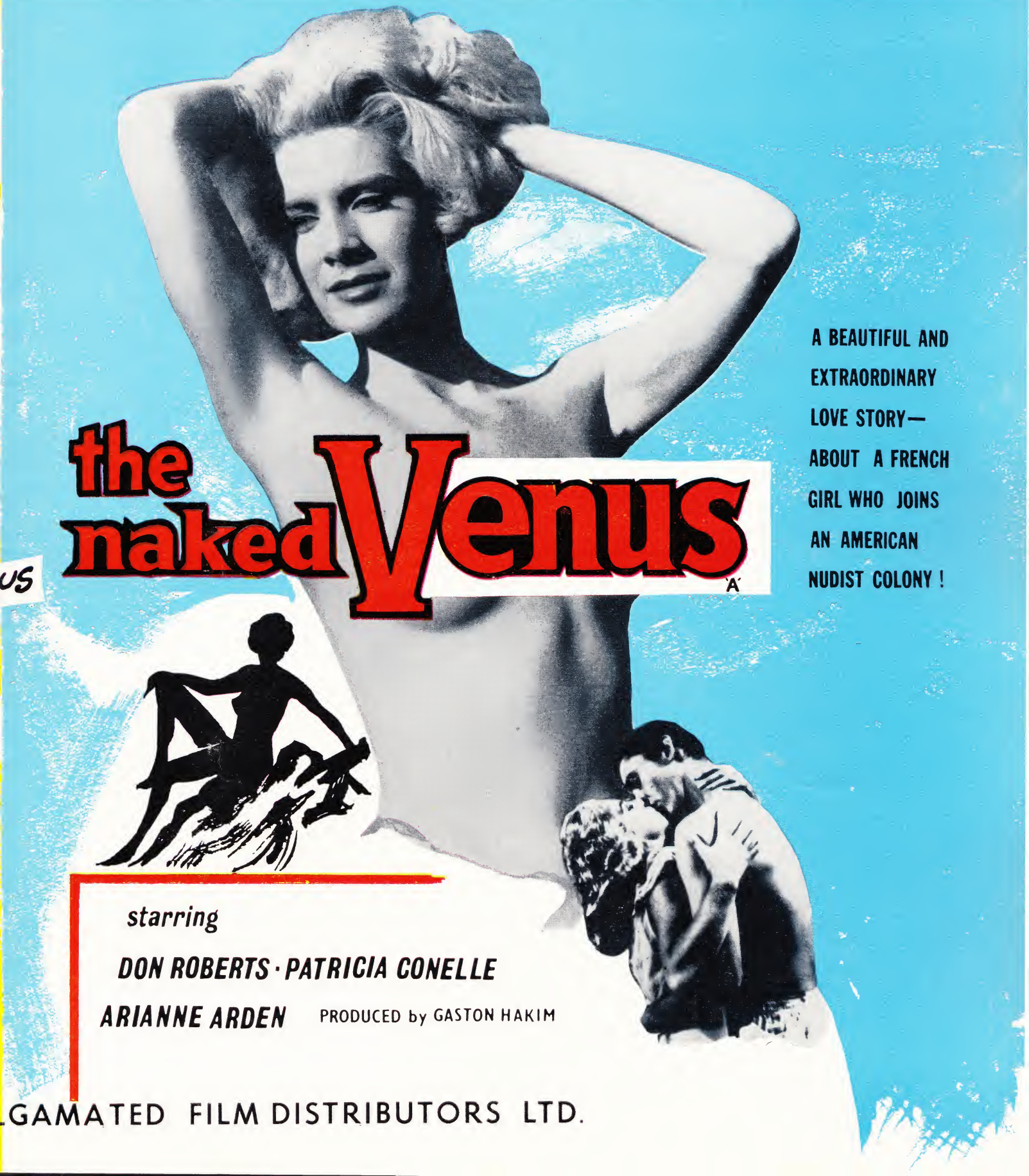
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RENTERS' NEWS

Harold Mirisch announces £18,000,000 programme

THE £18 million production programme of the Mirisch Company for UA release was detailed in London last week by Harold Mirisch, president.

Figuring prominently in the schedule is Billy Wilder's third film in association with the Mirisch Company, "Irma la Douce," which the writer-director-producer will shoot in Paris next summer.

Producer-director Fred Zinnemann has planned for filming in the islands of the Pacific in late 1961 the best-seller, "Hawaii," written by James A. Michener. Daniel Taradash is now preparing the screenplay. Filmed on a multi-million dollar budget with an all-star cast, "Hawaii" will be a road-show presentation.

William Wyler will produce and direct "The Infamous," from Lillian Hellman's play, "The Children's Hour," with Audrey Hepburn and another top female star in the leading roles.

"West Side Story," the Broadway musical-drama, has gone into production with Robert Wise producing and co-directing with Jerome Robbins.

A 5,000,000 dollar road-show presentation, "West Side Story" stars Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno and George Chakiria. Ernest Lehman wrote the screenplay.

Next project

Producer-director John Sturges recently completed the Mirisch-Alpha production, "The Magnificent Seven," which is now on release. Yul Brynner, Eli Wallach, Steve McQueen, Horst Buchholz star. The next project for Sturges is "The Great Escape." Paul Brickhill's non-fiction book.

Producer Walter Mirisch has four pictures on his slate, leading off with "By Love Possessed," based on James Gould Cozzens's best-seller. John Sturges will direct before he makes "The Great Escape."

Second film on Walter Mirisch's schedule is "Two for the Seesaw," which will star Shirley MacLaine under the direction of Academy Award winner Delbert Mann.

"Pioneer, Go Home!" Richard Powell's novel which has been screen-played by Charles Lederer, will star Elvis Presley, for whom special songs will be written. Producer Mirisch plans a shooting start this month for this modern family comedy, set in Florida.

John O'Hara's controversial best-seller, "A Rage to Live," has been adapted for the screen by Wendell Mayes.

Producer-director Robert Wise will follow "West Side Story" with two other films: "The Haunting of Hill House," Shirley Jackson's novel, and "Battle," life story of combat photographer Robert Capa. Shooting scripts for both pictures are already completed by Nelson Gidding.

In addition to "The Infamous," the Mirisch Company also owns motion picture rights to another Hellman play, "Toys in the Attic."

Among the most recent projects planned by the Mirisch Company is a new film adaptation of Elmer Rice's prize-winner, "Counsellor-at-Law."

"Roman Candle," Sidney Sheldon's Broadway comedy, completes the roster of upcoming Mirisch pictures. In addition to the 14 films slated for production, the Mirisch Company also holds multiple picture deals with three major stars: Jack Lemmon, Dean Martin and European star Horst Buchholz.

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Wallace thrillers for two circuits

ANGLO'S Edgar Wallace thriller, "Partners In Crime," has been booked to the Rank Circuit and commences general release in North West London on July 10. It is the sixth of the Edgar Wallace films to be released.

Based on the novel, "The Man Who Knew," by Edgar Wallace, "Partners In Crime" stars Bernard Lee, Moira Redmond and John Van Eyssen and was produced by Jack Greenwood and directed by Peter Duffell from a screenplay by Robert Stewart.

Another Edgar Wallace thriller, "The Fourth Square," will be trade shown in London at the Hammer Theatre on Wednesday, June 21, at 10.30 a.m.

"The Fourth Square" will be generally released on the ABC Circuit commencing North West London on August 14.

Starring Conrad Phillips, Natasha Parry, Delphi Lawrence and Paul Daneman, "The Fourth Square" is based on the novel "Four Square Jane." It was produced by Jack Greenwood and directed by Allan Davis.

Double feature pays off at the Warner

THE introduction of a double feature bill at the Warner, Leicester Square, is proving very successful.

The programme, "Girl of the Night" and "Portrait of a Mobster," opened last week to big business, Warner-Pathe reports.

"Girl of the Night," starring Anne Francis, Lloyd Nolan and John Kerr, was produced by Max J. Rosenberg and directed by Joseph Cates, and "Portrait of a Mobster," starring Vic Morrow and Ray Danton, was directed by Joseph Pevney.

Contract for Craig

MICHAEL CRAIG has been signed to a multiple picture contract by Columbia. Under the terms of Craig's contract he will appear in Columbia films made both at the studio in Hollywood and in Britain.

Craig will commence his first assignment towards the end of the year.

The Mills family takes over

THE MILLS family will be virtually taking over the Odeon, Leicester Square, for the summer. They will be starring in three separate Rank films in June, July and August.

John Mills stars in "Flame in the Streets," a drama which opens at the Odeon on June 22. This film was produced by Roy Baker and also stars Sylvia Syms and Brenda de Banzie.

Then 15-year-old Haley will be seen as the star of "Whistle Down the Wind," which will be premiered at the Odeon on July 20. This is another Pinewood drama with Richard Attenborough and Bryan Forbes.

John Mills's daughter, 19-year-old Juliet, stars in "No, My Darling Daughter," a comedy with Michael Redgrave and Michael Craig, which opens at the Odeon on August 10. It is produced by Betty Box and directed by Ralph Thomas.

Anglo sets trade show for 'Dentist on Job'

"DENTIST ON THE JOB," Bertram Ostrer's comedy for Anglo release, which received its world premiere during the CEA Conference at Torquay, will be trade shown at Studio One today (Thursday) at 10.30 a.m.

The film stars Bob Monkhouse, Kenneth Connor, Shirley Eaton, Eric Barker, Richard Wattis, Ronnie Stevens, Reginald Beckwith and guest star Charles Hawtrey.

"Dentist on the Job" will be released on the ABC Circuit commencing North West London, July 3.

"Goliath and the Dragon," Anglo's new giant Eastman Color-Colorscope spectacle, will be trade shown at the Hammer Theatre, Wardour Street, on Friday at 10.30 a.m.

This adventure stars Broderick Crawford, Mark Forest and contains some remarkable battle scenes. It will be released as a double bill with "The Naked Venus."

'La Dolce Vita' back in the West End

"LA DOLCE VITA" returned to London's West End on Sunday, opening at the Berkeley, Tottenham Court Road, on an indefinite run.

The Columbia presentation released through BLC has just completed a record-breaking 45-week West End run, having opened on a dual British premiere engagement at the Columbia and the Curzon on December 8, 1960.

Stars are Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Yvonne Furneaux, Lex Barker, Annibale Ninchi, Magali Noel and Nadia Gray. Federico Fellini directed and Giuseppe Amato produced.

Warner signs Harvey

WARNER has signed Laurence Harvey to star in the screen version of "The L-Shaped Room," with Leslie Caron. This will be the actor's second film for Warner—he is also to star in "A Distant Trumpet."

Scheduled for production later this year, "The L-Shaped Room" is from the novel by Lynne Reid Banks, and will be produced by James Woolf, with direction by Jack Clayton. Warner-Pathe releases.

continued on page 26

Production

by JOHN CHAMP

FLORENCE . . .

Director Guy Green rehearses Olivia de Havilland and Yvette Mimieux for MGM's "Light In The Piazza" on location in Piazza della Signoria, Florence. After three weeks in the city, the unit moved to Rome for final locations before returning to Boreham Wood



"I WANT to stand outside the town hall and have my clothes torn off. Not because I want to walk about nude afterwards, but because if the teenagers do that to you, then you're in."

The speaker was Oliver Reed, nephew of Sir Carol, who has established himself as an actor, and now plans to break into the rock-'n-roll field.

He takes the view that teenage idols sell sex in a palatable guise. And without being cynical about it, he sees no reason why he shouldn't do it as well—if not better.

Certainly he's got the right appearance. And the looks—dark satanic features that any girl would go for.

Decca has signed him and he's now cutting his first disc—"Lonely For a Girl," a ballad, and "The Wild One," a beat number.

Reed has no illusions about his voice. He candidly admits that it's rough. But I wouldn't mind betting that one of these days Oliver Reed will be mobbed by teenage fans outside a town hall.

Step forward

There'll be a sudden surge of screaming girls. And in the middle of it all something will go rrrrrrip.

In the meantime Reed takes another step forward in his acting career.

He's down at Bray, playing a teddy boy gang leader in Hammer's "The Young and the Damned" (previously known as "On The Brink"), a drama with a serious theme of the results of radioactive poisoning.

It seems, in fact, that Hammer are "grooming" him. For the company had him in "The Curse Of The Werewolf," and he'll also be in its next, "The Pirates Of Blood River."

Also starring in "The Young And The Damned" are Shirley Anne Field, and American actor Macdonald Carey.

The choice of Carey for the major role is shrewd because, although at the moment he is not a household name here, he could quickly find added stardom in Britain.

For he's made a couple of long television series in Hollywood, both of which can be expected to be shown here, and boost his rating sky-high. In the first, "Dr. Christian," he plays a smalltown doctor. In "Lock Up" he's a lawyer.

For Shirley Anne Field it's another opportunity to expand as an actress. She won enormous publicity for her role opposite Sir Laurence Olivier in "The Entertainer." It happened again with Albert Finney in "Saturday Night And Sunday Morning."

This time she has a love scene with Macdonald Carey.

In each case the girl has been surrendering for the first time. And Shirley, who I'm inclined to think is far more intelligent than most people credit, makes a pertinent censorship observation about it.

"I don't want to display myself on the screen, because I don't think I am that kind of actress. But if it is the first time for love making, then you don't do it with your clothes on."

It's been tough for Shirley trying to kill the "starlet" tag which seems to have been tied on her for years.

"In fact, it's not true," she says. "I've only been to six premieres in my life. Two were for my own pictures, two were westerns—which I happen to like—and for the other two I was given the tickets."

Directing "The Young and the Damned," is Joe Losey, the American who made the first CinemaScope picture to be made in England, a short called "The Man on the Beach," which was also for Hammer.

He's now firmly established on the British scene with an English wife and child and a number of British pictures to prove it.

He showed me a current newspaper report quoting Russian scientists as saying that if nuclear tests were resumed on the 1958 scale millions of children in the years to come would be stillborn, or die soon after birth. It was the sort of sobering thought that shows that the kind of picture Losey is making is no longer science-fiction. It's science fact.

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MONDAY, June 19, is the day on which producer-director Leo McCarey, three times an Academy Award winner, starts making "The Devil Never Sleeps," at MGM Boreham Wood, and on location in North Wales.

McCarey is making the film in CinemaScope and colour for 20th Century-Fox release.

William Holden, Clifton Webb and France Nuyen are the stars of this story about the over-running of China by Communist forces. Claud Binyon and Leo McCarey have written the screenplay from Pearl Buck's original story.

Cecil Ford, fresh from his "Guns of Navarone" success, is the executive producer, and the lighting is being handled by Ossie Morris.

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THE RAIN in Spain, it seems, has been falling mainly in Alicante, where producer-director Peter Ustinov is doing the best he can to shoot exteriors of "Billy Budd." After being dry for

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over a year the heavens opened to bring the worst weather known for a long time. It temporarily prevented Ustinov taking out the 18th-century sailing ships for preliminary tests.

A unit of around 100, including Spanish technicians, has been assembled by production manager Victor Peck at the Hotel Carlton, and shooting started at the end of last week.

Captain Villiers, the man who sailed *The Mayflower* across the Atlantic in 1957 is in charge of the ships, all of which have been designed for the period by Don Ashton.

The unit will travel back at the end of June for interiors at Associated British Elstree studios.

—SHOOTING NOW—

ABPC ELSTREE. — "Francis Drake" (tv series). **"Go to Blazes"** (Associated British for Warner-Pathe), producer Kenneth Harper, director Michael Truman. **"Petticoat Pirates"** (Associated British for Warner-Pathe), producer Gordon Scott, director David Macdonald. **"Billy Budd"** (Anglo-Allied for Allied Artists), producer/director Peter Ustinov. **"The Young Ones"** (Associated British for Warner-Pathe), producer Kenneth Harper, director Sydney Furie.

MERTON PARK.—Television commercials and documentaries.

SHEPPERTON. — "The Prince and the Pauper" (Disney), director Don Chaffey. **"That Uncertain Feeling"** (British Lion), producers Frank Launder and Sidney Gilliat, director Sidney Gilliat. **"The Day the Earth Caught Fire"** (Melina production for Pax), producer/director Val Guest.

MGM BOREHAM WOOD. — "Light in the Piazza" (MGM), director Guy Green.

BEACONSFIELD.—"Ghost Squad" (tv series).

PINEWOOD. — "What a Whopper" (Viscount for Regal Films International), producer Teddy Joseph, director Gilbert Gunn. **"Vet in the Doghouse"** (Rank), producer Hugh Stewart, director D'Arcy Conyers.

NEW ELSTREE.—"Richard the Lionheart" (tv series), producers Edward and Harry Danziger.

TWICKENHAM.—"Pit of Darkness" (Butcher's), director Lance Comfort.

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Television

by TONY GRUNER

RONALD WALDMAN, general manager of BBC Promotions, arrived back from America this week full of optimism as a result of his discussions with top U.S television executives in Hollywood and New York.

Work is racing ahead on the new BBC-MGM tv series, "Zero 1," which begins shooting in September at Boreham Wood studios. The cast will consist of three top actors, one English, one American and one European. Waldman was in Hollywood during the testing of dozens of American actors for the role.

"Zero 1" will consist of 39 half-hour episodes, and both Waldman and Larry Bachman for MGM have agreed that production will not start until 13 scripts accepted by both sides have been completed.

Donald Wilson, head of the script department for the Corporation, has been working with some of the top tv film writers over here to produce the scripts in time for the September shooting date.

In addition to "Zero 1," Waldman clinched a deal in principle with one of the top advertising agencies in the business for a new tv series, and will be shortly negotiating another film series which will be an Anglo-French co-production.

The BBC's promotion manager has decided to hold fire on the sale of the "Maigret" series until 26 episodes have been fully completed, which should see it ready for the selling season, early in the New Year.

Waldman also noted that the trend in the States is moving back towards the 30-minute tv film programme as against the one-hour show. The high cost of sponsorship and the desire of advertisers to control their own shows make the former format more desirable, he told me.

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WITH THE appointment of the Wales Television Association as programme company for West and North-West Wales, Independent Television Authority has completed the institutional structure of Independent Television.

Whatever criticisms one may have of the general operations of ITA, technically speaking the activities of the Authority have been most impressive.

Since its establishment in August, 1954, the Authority has selected 15 independent companies. Of these, 11 are already providing programmes. Two more, Border Television and Grampian Television, will begin operations in the autumn of this year, when stations in the Borders and North-East Scotland go on the air.

Next year the Channel Island company will begin programme transmissions and the Wales Television Association should begin providing programmes around the end of 1962.

The 11 programme companies at present in operation serve 13 separate transmitters. By the end of this year, the number of transmitters which are on the air will rise to 17 and by the end of 1962 to 20.

Within the next two or three months improved mast and aerial systems will be brought into operation at the Authority's stations at Lichfield (for the Midlands) and at Black Hill (for Central Scotland) and next year will see the erection of a higher mast at the Authority's Croydon station which serves the London area.

Allowing for overlaps between adjacent stations, some 95 per cent. of the total population of the country will be covered by the end of 1962.

When the Authority began its first programme transmissions in the London area in September 1955, the number of homes able to receive ITA programmes was estimated by TAM as being 200,000. The latest TAM estimate (for the end of May) gives the number of homes able to receive ITA programmes as 11,103,000. The present figure of television licences is 11,320,513.

At present, each of the Authority's stations broadcasts for just over 60 hours a week. As a measure of the productive effort of all the companies providing programmes for transmission by the Authority, the total average weekly output of programmes in the whole system is 177 hours, of which 123 hours are originated by the companies, and 54 hours are filmed.

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THE NEW group, called the Wales Television Association, was founded in Wales under the chairmanship of Dr. Hadyn Williams, Director of Education for the County of Flint.

Vice-chairman is Colonel Cennydd Traherne. Other members of the Board include: Lady Olwen Carey Evans, Sir David Hughes Parry, Q.C., David Tudor, Sir Miles Thomas, and Sir Thomas H. Parry-Williams.

The company will in the first instance provide programmes from two stations, one in Pembrokeshire, and one in the Lleyn Peninsula. The total population expected to be covered by these two stations will be nearly three-quarters of a million, of whom some 400,000 are estimated to be Welsh-speaking. These two stations should be on the air around the end of 1962.

The Authority's hope is that the area to be served by the new company should be extended by the erection of a further station to cover Flint and Denbigh.

The Postmaster-General's approval for this station was sought some while ago, but no decision on the Authority's approach has yet been given. If the Authority was able to build this station, more than 300,000 people, of whom about a quarter are estimated to be Welsh-speaking, would be added to the coverage area of the new company.

Said ITA this week: "In appointing an independent company for West and North-West Wales, the Authority has had in mind the widely expressed desire for the establishment of a television service conducted by Welshmen for a wholly Welsh audience.

"The size of the area which is to be served by the new company, particularly if approval is not given for a Flint-Denbigh station, will mean that the origination of programmes by it must, to begin with at least, be comparatively modest.

"The Authority has, however, been assured of the intention of the company to do all that it can to increase the number of programmes it produces, as its income allows, and from the beginning the company will broadcast at good viewing times programmes of specific interest to the Welsh audience, including regular Welsh-language programmes."

continued on page 25

Supplement to KINEMATOGRAPH WEEKLY, JUNE 15, 1961

KINE SALES and Catering Review



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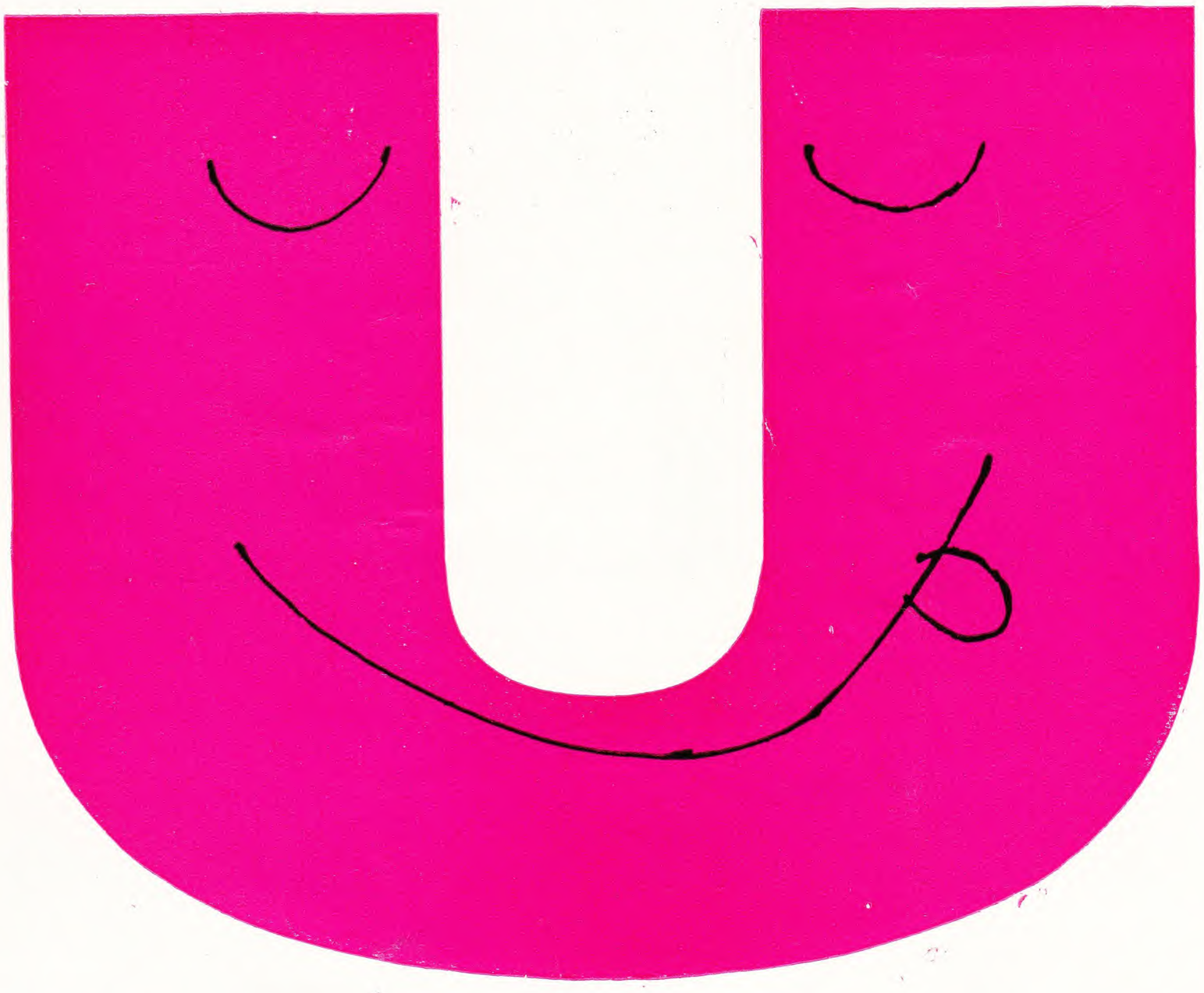
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ONE of the most notable amongst the many interesting new features of the ABC, Sheffield is the first floor area that has been christened the "Concourse refreshment lounge."

This area is approached by the main staircase from the entrance foyer, where, as is customary, the first ancillary sales impact is made by the kiosk, which, like its opposing counterpart, the pay-box, is fitted neatly into a recess at the foot of the stairway.

Modern design

The kiosk, of simple, modern design is faced almost entirely with glass, the front of the counter being used as an extra, brilliantly lit display area. A series of downlights illumines the serving area of the kiosk, which is normally uncluttered, and the rear display shelves and the further use of mirrors provide an overall effect of bright attraction that sets off well the foyer décor of finely grooved mahogany wall panelling, alternated with mirrors, the houndstooth design Terrazzo floor in a warm colouring and the starlight studded ceiling.

The Concourse refreshment lounge is on two levels, the upper of which is dominated by the immense picture window that is such an attractive feature of the front of the house.

The lower portion contains the service bar, though this also has an extension bar facing and on the upper level. The lounge is provided with very comfortable armchairs and tables so that patrons can enjoy light snacks, such as sandwiches, hot dogs, pastries, coffee, tea, fruit squashes and ice-cream.

Originally it was designed to accommodate between 30 and 40 customers, but it has already proved so popular that more seating is being provided to accommodate about 50. High, upholstered stools, with back-rests are installed at the bar itself.

The floor has been covered with luxurious fitted carpet of a red and grey design exclusive to ABC. The ceiling over the bar has a quilted effect, "buttoned" with something like 100 lamps.

Large chandeliers

In the upper Concourse the artificial lighting is by very large chandeliers, each of which is illuminated by 40 lamps.

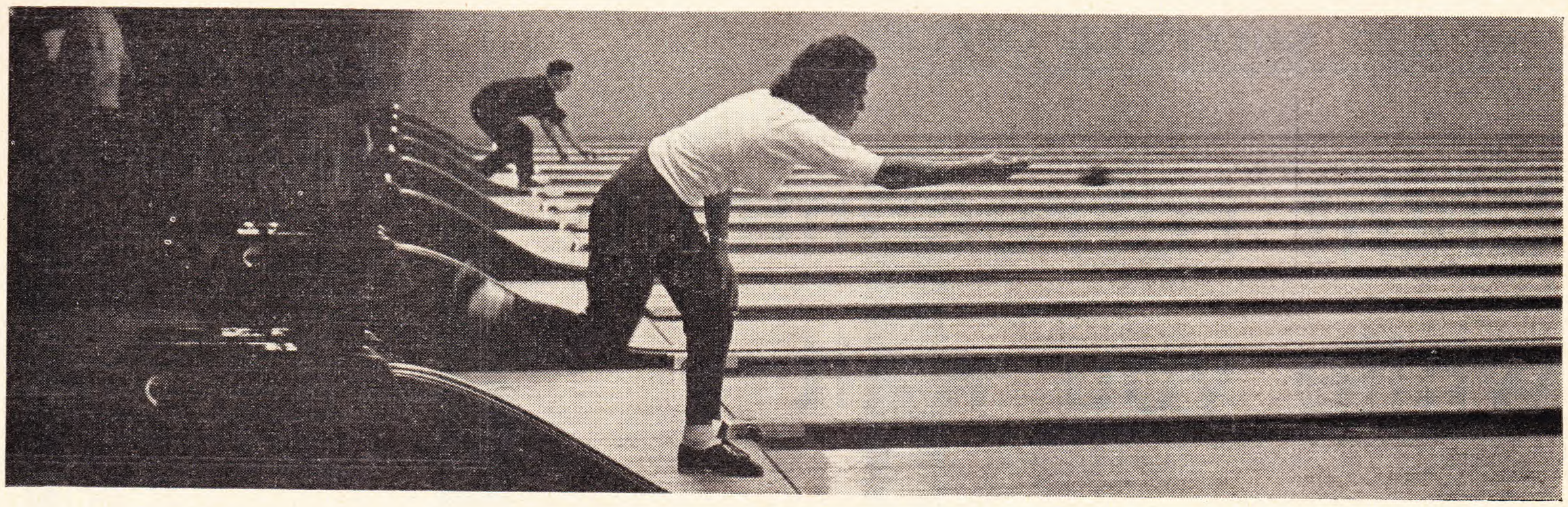
The bar has a panelled front and laminated plastic top. Equipment includes a Lyons Maid hot dog machine, a dispenser for

continued on page 10





The two parts of the Concourse refreshment lounge at the new ABC, Sheffield, are complementary although on different levels



A NEW MEDIUM FOR CATERING

NEW outlets for ancillary sales are opening for the firms that specialise in supplying the cinema trade: these are in the "allied" industries of tenpin bowling and Bingo clubs.

Among the firms which have already shown a practical interest, Eldorado Ice Cream is establishing a department to give advice to its customers on the best ways to promote sales at bowling establishments or during Bingo sessions; and Canada Dry, in addition to presenting a handsome trophy for the European Tenpin Bowling championship, is concentrating on the supply of dispensing machines plus a full range of carbonated drinks.

Tenpin bowling has already proved a big moneymaker so far as ancillary sales are concerned. Methods of selling and the range of products offered must, of course, still be regarded as yet in the experimental stage, but the general experience, so far, has been most encouraging.

Sales, in relation to the amount taken at the bowling lanes are described by one operator as "very good," and economically are in every way comparable with those obtained in the operation of similar ancillary sales in cinemas.

Perhaps it is not surprising, since tenpin bowling is a fairly strenuous sport, that, so far, soft drinks (carbonated or still, and milk) have accounted for something like 70 per cent. of the total sales.

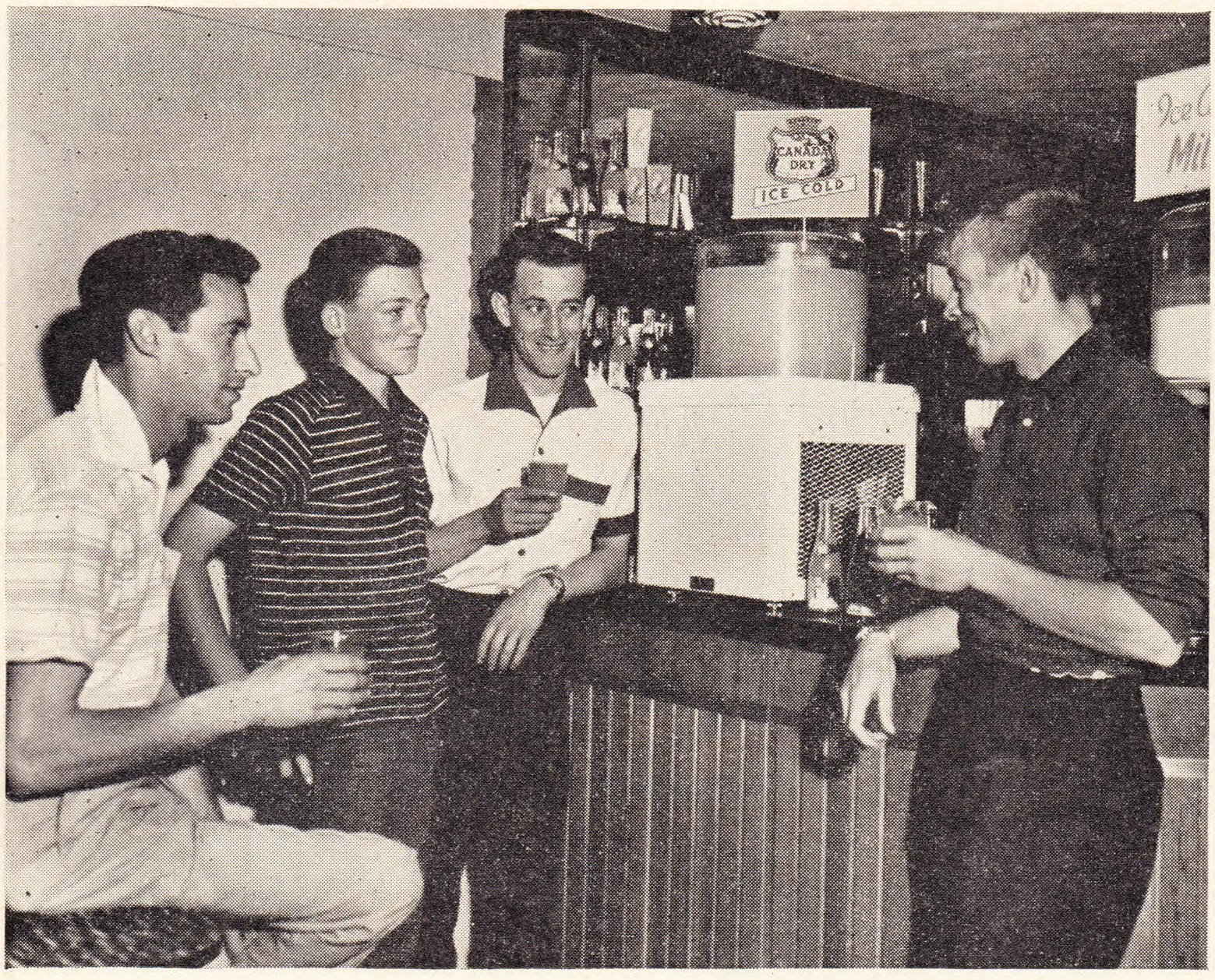
A large proportion of the patrons of tenpin are teenagers who are psychologically averse to queueing: for this reason alone it has generally been found that the open buffet bar type of service brings better results than the cafeteria method.

Possibly, again, because of the teenager influence, the range of eatables asked for is surprisingly limited.

Sweet drinks are extremely popular, but not sweetmeats: tastes in food incline strongly towards the savoury.

Hamburgers and hot-dogs are easily the most popular and sandwiches are seldom asked for unless they are toasted, no one quite knows why.

There is a demand for ice cream that, obviously, could be extended now that the warmer weather (we hope) is with us, but virtually no demand for confectionery except in the case of girls who eat a certain amount of chocolate biscuits.



Patrons enjoying drinks from the Canada Dry dispenser at the King Alfred Bowling Centre, Hove

Nothing sticky

The moral here seems to be that food which is inclined to make the hands sticky has no place in tenpin bowling.

An interesting point is the increasing popularity of milk and milk shakes, which has, without doubt, been stimulated in some situations by the use of glass containers in which the milk is whirled round.

A further source of sales revenue has been found in the tenpin club bars, which can, of course, be licensed. Here, strangely enough, filled rolls and sandwiches have been found to be popular.

Up to date, the returns from Bingo clubs have not been nearly so satisfactory. By its very nature, the game is less amenable to brief intervals for refreshment.

It is apparent, however, that even in this less encouraging environment, there are opportunities for the enterprising showman to propogate the sales of ice cream, confectionery, fruit squashes in cartons and tea, probably from an automatic dispenser.

The bell sounded. I heard the crowd roaring approval.
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NEWSLINES ON NEW LINES

Ice cream with unusual themes



Duncan's new flat pack for its Parisian Creams

SHORTLY to be "unveiled" by the technical and production development departments of Neilsons are three new lines: details available indicate unusual themes and flavours.

"Bramble Flavor Dot" is the name of a new family brick. It is a dairy ice cream with rivulets of blackberry syrup. "Lime and Pineapple Zeros" is a twin-flavoured lolly with an ice cream centre. Brickettes, "Canadian Sherbets," is a foil-wrapped stick confection in lime flavour, having a texture midway between that of hard ice cream and soft ice cream.

The latest development of Neilsons in the ice cream and frozen foods industry is the giant new cold store and distributive depot for the Birmingham area. This is at Brierley Hill, Staffordshire: manager is B. G. F. Jones.

Three More

A NEW dessert chocolate has been introduced by Nestle's called "Vitality." Retail price is 1s. a block, packed one dozen to the outer. Other details: under three outers, 10s. 1½d.; three-outers, 9s. 11d.; six-outers, 9s. 9d.; 12-outers, 9s. 7d.; 24-outers, 9s. 5d.; 48-outers, 9s. 4d.

Ginger Crisp is a new milk chocolate block also recently introduced by Nestle's. Initially it will be on sale in the Northern region only. The block, which includes ginger, cereal, and Nestle's milk chocolate, was first developed by the company's Australian Associates.

Retail price is 1s. Other details: quantity per outer, one dozen. Under three outers 10s. 1½d.; three-outers, 9s. 11d.; six-outers, 9s. 9d.; 12-outers 9s. 7d.; 24-outers, 9s. 5d.; 48-outers, 9s. 4d.

Nestle's Crackle was launched at the end of April in Norwich, where a Crackle Ball was held. The sale of Crackle which retails at 6d. a bar has now been extended to the Midland and Southern regions from Ipswich and Norwich.

Flat Pack

INSTEAD of the rather unwieldy double layer carton, Duncan's is now using a flat pack of sophisticated design for its ¼-lb. Parisian Creams. It is much more suitable for slipping in the pocket or handbag.

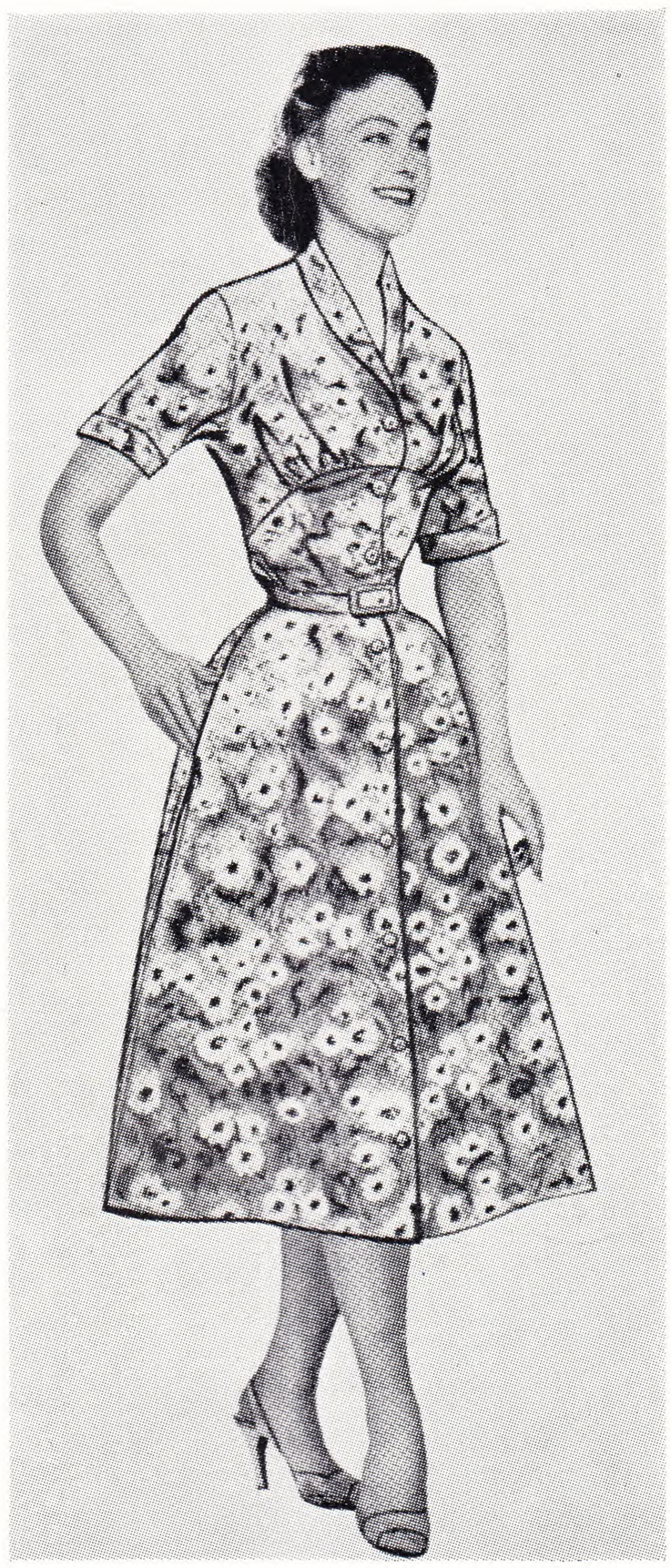
Alterations

RE-INTRODUCED by Mackintosh is the ¼ lb. carton of Week-End. Retail price is 1s. 5d., and the pack one dozen to the outer. Fruito, retail 6d. and 3d., has been withdrawn. A 3d.

continued on page 8



Spellos are strawberry-flavoured chews by James Keiller that are eleven to the fourpenny pack



The button-through style of printed nylon overall in gay colours and designs now available from Hardy and Webster. A cross-over style in similar material is also obtainable

ANOTHER WINNER

FROM Wall's

AND WHAT A WINNER!



1/-

Banana Melba

Wall's ICE CREAM

Wall's present a delicious ice cream melba in a tub. It's name—Banana Melba. And it's made with Dairy Vanilla Ice Cream, bananas and raspberry sauce. All together IN A TUB!
Your patrons will go wild over Banana Melba. And so will you. When you're not too busy eating one, have a go at counting the profits new Wall's Banana Melba brings in.

ICE 899 7660-120

NEW LINES—contd.

bar of Caramac has been introduced and the pack is four dozen to the outer. Caramac Naps has been withdrawn.

Garments

THERE is a wide and attractive range of colours for nylon garments made by Hardy and Webster. (New colours include Cornflower, Cyclamen, Mermaid and Maypole Green.) There are many styles for men and women and all garments made by the company are in the very best quality Bri-Nylon fabric.

Leicester Depot

RECENTLY opened by Wall's is a new depot in Leicester. It is situated in Scudamore Road. The opening ceremony was performed by the Lord Mayor, Councillor Mrs. Dorothy Russell.

Companion

STILL'S Cold Snack machine is the ideal companion to the company's Hot Drink machine, which it resembles in size and colour. Both machines have a metallic green finish.

The Cold Snack machine gives a choice of five items, selling at two prices, 6d. and 1s. The price of each column can be changed from one to the other at the flick of a switch.

It sells cold foods such as sandwiches, cakes, fruit, and biscuits. Operation is at the push of a button. The selected item is dropped into a delivery chute within three seconds. Maximum capacity is 85 items, 17 per column. Cost is £165.

Carton Squash

THE POLYSTYRENE pack for its Carton Squash is now being marketed over most of the area which Jewsbury and Brown supplies, and it is hoped that the entire area will be covered by the end of the year.

Carton Squash representative E. Howard, is



The new Flex-Straw pack

continuing to call on his many friends in the trade and is ready to be called upon to discuss the company's products, which are available to sell in cinemas.

Diamond Jubilee

TO celebrate the diamond jubilee of its first confectionery sales in Scotland, and the silver jubilee of the birth of Chocolate Dragees, Payne's is opening a new depot in Glasgow.

To meet the expanding demand from Scotland the company is basing a fleet of modern vans on the new depot at 33, Brown Street, Glasgow.



A variety of novelty lines by Packers, that are especially suitable for matinee patrons

FOUR LINES IN FRAME









Eldorado Ice Cream has broken away from its usual practice of making trailers for particular lines. This one, which is embellished with music in the modern idiom, draws attention to four of the company's most popular confections

The depot is under the supervision of W. Peacock. G. H. Salley, Scottish area chocolate sales manager, will be glad to welcome trade visitors.

Extensions

WORK is in progress on extensions to the restaurant of the Granada at Grantham, Lincs., and the kitchen is being doubled in size. When the work is finished about September the restaurant will have a seating capacity of 180 with direct access from the Granada foyer.

Hot Dogs

HOT DOGS are now being served at the Odeon, Boston, and being sold in the foyer with a serviette, so that patrons may eat them in the cinema. The cooking arrangements are designed to ensure that no savoury smells waft through the building.

Flexible

THE flexible drinking straws mentioned in the last issue of KINE. SALES AND CATERING REVIEW are available in bulk for cinema restaurants and cinema refreshment service.

The straws, which will bend to any angle, have an ingenious corrugated section. They are made of paper, yet do not go soft in hot liquid because of a special high-temperature wax treatment. This makes Flex-Straws far more durable than ordinary drinking straws.

The original idea for them came from America where they are very popular. They are manufactured in this country under licence by Hygienic Drinking Straws Company, Ltd.

Drink Service

FORTE's Dairy Products, Ltd., in association with Puritan Maid Products, Ltd., is providing a complete drink service in the London Coliseum which is now showing "Gone With the Wind." A special feature is being made of Fresko Strawberry Milk Shakes and Puritan Maid Hi-Juice.

Fresko, according to Roy Hood, is now being sold in all the leading CMA and Granada houses throughout the country.



Neilson's Canadian Sherbert on a stick and carton Flavor-Dot Dairy Ice Cream

Fudge

BUTTERED Fudge is the new line offered by James Keiller and Son. The confection is covered with the well-known Keiller butter casing. Retailers will receive 1s. per five-pound jar bonus on initial orders of two or more jars. Retail price of the line is 10d. per ¼lb.

Strawberry Spello, fruit chews, eleven to the fourpenny pack, is the fourth flavour available in this range. The other three are orange, lime and lemon.

Threepenny Chocolate Montibars are now individually wrapped. These are popular with children and the attractive display outer is compact and requires only a small space on the counter.

Keiller's Buttered Chocolate has been intensely advertised in the West of England and Wales. Retail price of the line is 10d. per ¼lb.

The extensive range with Keiller and Tobler have prepared for Christmas 1961, indicate that it is now time to prepare kiosk and sales stock for the festive season.

There are many delightful packs among the range and several of these are suitable for kiosk

continued on page 10



Robert Adley (right) a director of Charles Rickards Ltd., with visitors at the party to introduce the mobile van that the company has built to carry the Rank Teamatic machine



A chocolate replica of the FA Challenge Cup and eleven chocolate players made by Elizabeth Shaw Ltd. for ABC, which was presented to representatives of the Cup winners at the Ritz, Harringay

NEWS LINES—contd.

display and—more to the point—suitable for cinema sales.

Large caskets of milk chocolates and plain chocolates, small novelty packs, assorted packs of boilings and toffees are offered. As usual there are novelty packs for children, among them the ½lb. Twin Bar Flyer, consisting of two large Toblerone with free cut-out model railway engine, retail 3s.

Addition

SUCHARD has added Velma Coffee to the range of packs marketed by the company. The retail price for this particular line is 1s. 9d.

Change of Address

PIMS Popcorn is now at 150, Mount Pleasant, Alperton, Wembley, Middlesex. Telephone is Wembley 3601.

Range of product available from the company is Pims Toffee Popcorn, 6d. and 1s. 3d. in special cinema packs; Pims Fruitie Popcorn, 6d., and Pims Cheese flavoured Popcorn, 6d.

Trailers, slides, display stands and window and counter stickers are among the publicity material available for the products. J. Ireland, the sales representative for the company, will handle all inquiries.

Combined

GOODWILL and trade marks of Rolls Confectionery, Ltd., have been purchased by Callard and Bowser. The well-known Rolls lines will be offered on a combined list together with the Callard and Bowser range, from July 1.

Mint Chocs, Greenline Mints, Sunfresh Jellies, Whispers, 9d. Romance, and 1s. 6d. Ace of Hearts, will be among the lines obtainable from that date.

People in the News

PACKER'S London area sales manager **W. D. Smith** is retiring after 44 years with the company. A farewell luncheon, attended by members of the Packer-Bond board of directors, was held in Bristol on May 23, when a presentation was made.

Arising from the retirement the following new appointments are being made. **W. J. Evans** is moving from Northern area sales manager to London area sales manager. He succeeds Mr. Smith. **L. Brown** succeeds Mr. Evans as Northern area sales manager.

\+ + +

Jack Jones has been appointed by Chocolat Tobler, as assistant sales manager of the company.

Mr. Jones first joined Tobler in 1954 as representative for South Essex, and in 1956 he was appointed London and South Eastern district manager. **John L. Bickers** remains as sales manager.

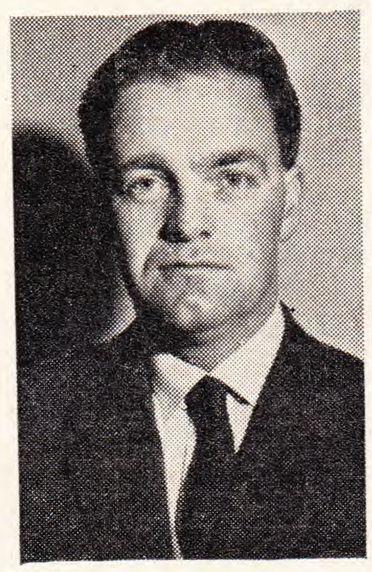
\+ + +

Donald Caddy, has been appointed assistant marketing manager of the confectionery division of Crosse and Blackwell (Holdings) Ltd. This division of the company consists of James Keiller and Son, Ltd., and Chocolat Tobler.

Mr. Caddy was previously with the Nestle Company for six years.

\+ + +

In addition to the four area sales managers for Clarnico (J. T. Schofield, R. E. Griffiths, P. S. Cook and R. H. Bennett), **K. Moss** is in charge of House Accounts.



W. J. Evans



L. Brown



J. Jones



D. Caddy

3 CASH REGISTER HITS
FROM Carsons



Carsons
Milk Shakes
Chocolates
Delicious liquid fruit centres enclosed in smooth milk chocolate.
1'6 ¼ lb. carton



Carsons
ASSORTED
Pastilles
A star attraction with the movie fans.
10½d. per ¼ lb. packet



Carsons
Mascot
Assorted chocolates in colourful wrappers packed in handy Cellophane bags.
1'- per bag

Carsons LTD
BRISTOL 5
Telephone 56021

ABC, SHEFFIELD—continued

Crusha milk shakes, two Kia-Ora Acrokool fruit squash dispensers; a Still's hot-water font for making tea; and a Cona coffee machine. Stoneware china in a plain, sage green design is used with stainless steel cutlery.

Normal staff employed is two counter hands, but extra staff is made available when necessary for attending to patrons at the tables. As no hot meals are served, there is of course, no problem of the dispersal of cooking smells.



The kiosk at the ABC, Sheffield, is recessed neatly in the main entrance foyer, and is strategically set at the foot of the stairway leading to the lounge



Summer Sweets for Super Sales!

When the warmer weather comes along your patrons will demand refreshment. The sort of refreshment you get in Welch's 1/- Summer lines. There's a whole range to choose from—Pineapple Chews, Bitter Lemons, Fruit Chews, Sherbert Lemons and Fruit Drops.

All these lines proved their popularity even in the dismal summer of 1960. Make sure that you're ready for sunny '61 by ordering your supplies now.

WELCH'S

WELCH AND SONS LTD.
TYNEMOUTH NORTHUMBERLAND

PROFIT from Peaches & Ice Cream in NEW



FROM **Lyons Maid**

Your customers will love the 'peaches and ice cream' in new Peach Sundae—and the price is right too!

For bigger sales and bigger profits ORDER NEW PEACH SUNDAE NOW!

J. LYONS & COMPANY LIMITED · ICE CREAM DIVISION

LYONS MAID HOUSE · LONDON W6

Showmanship

by FRANK HAZELL

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

J. Caufield, A/M, ABC, Halifax.
F. Simpson, Picture House, Doncaster.
D. W. Vicary, Odeon, Golders Green.

SEAL OF MERIT

C. Greenwood (seventh), Odeon, Lancaster (Life No. 95).

MY REMARKS regarding the value of paperbacks in film publicity, and the need for more co-operation by the industry if it is to gain maximum benefit, has brought comment from one publisher. He says:—

"A curious attitude to paperbacks is held by some companies.

"One or two still prefer to believe that they gain nothing from the tie-ins and that their grant of stills (for cover), playdates, press show tickets and other essentials is reckless generosity."

Few renters *offer* anything; fewer still will make the first advance. Many insist that the paperback cover should carry full credits which are meaningless to the public and occupy space better filled with details of the film and the names of its stars.

How many renters can honestly say that they always supply publishers with all playdates on time; supply tickets to press shows in provincial centres; give good paperbacks pride of place in campaign books?

If there is any doubt about the curious reluctance of the film industry to accept the paperback as the best co-operative exploitation aid it has ever had, an examination of recent campaign books will prove the point.

In dozens of cases the best-seller (and I do not mean the hastily written novelisation of a third-rate screenplay) has been on display throughout the country, together with stills, showcards and credits, yet the campaign book still gives as much space, and sometimes more, to tie-ups with branded foods, shampoos, etc., to the point of absurdity.

No doubt some publishers are at fault, too. It would not be surprising, for they have worked for years in a climate of doubt.

The paperback is not a novelty now. Film tie-ins have become routine and no longer provide the same individual prestige for the publicist who arranged the deal.

Unfortunately, there are many who think just as much of the value of publicity inside the industry as of its effect in the only place that matters—on the public at large!

THE COMPANY OF SHOWMEN

A night out for the Robinsons

AT THE GAUMONT, Chelsea, **J. A. McKinlay** used the family portrait postcards of "Swiss Family Robinson" for a special mailing to all Robinsons in the telephone directory. Press concentrated on the family approach and the overprinted balloons were put to good use by members of the Saturday morning club.

An approach to local schools also produced some special school parties and one whole school came to the first performance.

"If it's a toss-up between missing your tea and missing your favourite film, you don't need to do either now"—this was the approach used for the launching by **B. L. Coppock,** Odeon, Rhyl, of his new hot dog service.

It was a line that proved just right, placing the new service in its right perspective and counteracting the comments of the purists who find any sales in the cinema distasteful.

Outstanding

A. F. Daviss, Ambassador, Hayes, gained outstanding press for the civic opening he arranged for "No Love for Johnnie." Local councillors and their wives were the theatre's guests.

Maximum use was made by **E. P. M. Lendrum,** Odeon, Sittingbourne, of the National tie-up with Singer sewing machines for "Singer not the Song." Most dealers carried shop tie-up units, and delivery vans displayed roof banners.

A series of novelty throwaways were designed and distributed over traders' counters, and again good use was made in foyer and front-of-house displays of the large blow-ups that are available for this picture.

R. W. Lane, Odeon, Folkestone, also used the large scene blow-ups for shop and theatre displays for "The Grass is Greener." The displays were attractively lettered and the use of blow-ups on a PA van also caused attention.

At the Odeon, Salisbury, **D. J. Watts** used the X certificate as the tag on which to hang his campaign for "No Love for Johnnie." A series of top-class foyer displays used the varied material from press and renter, and special front-of-house panels also made a feature of the punchy press quotes available for this picture.

Local students helped **George Howes,** Gaumont, Salisbury, in his campaign for "Flaming Star." During their annual rag day, a float featured the "local Elvis Presley" and as the procession was watched by many thousands, the message was well relayed.

A. M. Edwards, Gaumont, Plymouth, had displays for "The Wackiest Ship in the Army" placed at strategic positions along the sea front. Others were placed at the entrance to the Citadel gates on the Hoe. Each display had the comedy touch with a local twist.

A variety of attractive displays for "The Singer not the Song" were used at the theatre and in selected traders' windows by **R. G. Bentley,** Odeon, Llandudno.

Mr. Bentley was able to adapt the material available from the renter, and some which he had collected himself, to produce interesting and eye-catching points of appeal.

At the Odeon, Harrowgate, **B. E. Symmons** had an appropriate and successful stunt for "Circle of Deception" which he arranged in conjunction with one of the town's main self-service stores.

A photographer toured the store taking pictures of the shoppers and a selection of these were on display the following day. A simple stunt, but one that caused a great deal of interest.

Attractive

L. Freedman, Odeon, Perry Barr, had a most attractive and eye-catching front-of-house display for "The Bulldog Breed." A banner over the main doors stating "Welcome Aboard" set the right note for the life-size cut-outs of Norman Wisdom in sailor's uniform, and the flags and bunting that streamed from the other nautical display points. It was the kind of theatre front that invites attention.

John Bee, Odeon, Worcester, had a series of letters and notices written in Italian to appeal to the large Italian population of his town drawing attention to Sophia Loren in "A Breath of Scandal."

The newsvendors fly sheets were also used to good effect and notices were placed in factories that employ a large Italian labour force. A deliberate mistake was made on the throwaways, and prizes were offered to those who spotted the error.

The main item of **D. H. Pass's** campaign at the

SELL!

The BLC way . . .

TELL 'EM . . . EARLY!

The thought for this week is . . . *tell 'em early!* As soon as you know there's a big picture on the way to your theatre, go all out to whet the customer's appetite. Don't wait till it's too late.

How to do it? We're ready with the ammunition. Special material designed to give an *advance* boost to the picture can be had for the asking.

There are teaser blocks . . . cartoon strips . . . the story-in-pictures . . . advance newspaper features. Do you use them? Newspapers up and down the country are ready to use them. Why not try YOUR local editor?

Remember—if you tell 'em early you whet their appetite. And that means a boost for business.

BLC

Odeon, Dudley, for "Circle of Deception," was a boxed-in van which made a daily tour of the main shopping centre and outlying districts. This was carried out in a systematic manner and the credits reached many potential patrons.

A. G. Amies, Broadway, Peterborough, went after the youngsters when he played "The Three Worlds of Gulliver." Most papers carried the painting competition and the theatre also had a special display unit from which the painting blanks were distributed.

A series of well-designed displays were used in traders' windows and overprinted napkins were also distributed at a number of restaurants and cafes.

Headline

Under a general headline of "Know your Neighbour," **Philip Cross,** Odeon, Shirley, was featured in an editorial write-up in his local paper.

This kind of personal coverage is an ideal method of building up the manager-patron relationship, which over the past years has sadly declined.

At the Odeon, Sutton Coldfield, **A. Carpenter** had his local naval cadets forming a guard of honour for a civic opening of "The Bulldog Breed." Press on this event was above average and the theatre displays incorporated naval recruiting material.

A play on the title of "The Long and the Short and the Tall" was used by **M. Hinds,** Stoke Newington Savoy, who persuaded three men's outfitters to display cards claiming "We" fit them all—the Long, the Short and the Tall. A very neat twist!

He also had the book and the music of the film plugged in local bookshops and record dealers. At the theatre, an intriguing display of weapons and military equipment, provided by the local T.A. Unit—which also staged a recruiting week—was mounted.

Souvenirs

For "The Long and the Short and the Tall" at the Dominion, Southall, **F. C. Kennewell,** borrowed souvenirs from members of the Burma Star Association and displayed them, along with stills and a quad poster, in his foyer.

Highlight of **Leslie Grou's** publicity drive for "The Sundowners" at the Woolwich Regal, was the personal appearance of Michael Anderson, Jnr., who went on stage to answer a string of questions from six Australian girls on a "working holiday" in London.

This unusual event was published by means of a 25-foot streamer under the canopy, mobiles, window displays, posters, and material from the Warner theatre.

Publicity

Mr. Good's publicity for the film included shop tie-ups covering a wide range of goods, foyer displays in the stalls and circle lounges and special canopy lettering.

J. J. Morgan, Kentish Town Forum, made use of advance announcement material to provide unusual accessories for shopwindow displays. When publicising "The Rebel," he had a picture of Tony Hancock hanging in the middle of the Smith's bookstall at Camden Town tube station.

For "The Royal Tour of India," a travel agency with offices at a very busy traffic junction helped by obtaining Indian bric-a-brac, shawls, and pictures of King George V's Durbar.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, H. W., Odeon, Godalming: The Bulldog Breed. **Aylen, W. G.,** Odeon, Bishop Auckland: G.I. Blues. **Allan, S. G.,** Odeon, Motherwell: Midnight Lace, G.I. Blues (2). **Archer, P.,** A/M., Odeon, Wolverhampton: Esther and the King. **Amerena, P. C.,** Gaumont, Norwich: Curse of the Werewolf. **Amies, A. G.,** Broadway, Peterborough: The Sword of Sherwood Forest. **Askew, Miss M.,** Gaumont, Wembley: The Fiercest Heart, Madison Avenue, The Naked Truth (3).

BIGWOOD, G. F., Odeon, Weston-super-Mare: The Magnificent Seven. **Barker, F.,** Odeon, Burnley: No Love For Johnnie, The Bulldog Breed (2). **Beedie, W. C.,** Gaumont, Dundee: G.I. Blues. **Blease, G. B.,** Odeon, Bolton: The Grass is Greener. **Brown, C. E.,** Gaumont, Preston: The Magnificent Seven, South Pacific, Public relations (3). **Barr, R. E.,** Astoria, Glasgow: Midnight Lace, Circle of Deception (2). **Bird, T. W.,** Gaumont, North Shields: The Singer Not the Song. **Baker, G.,** Gaumont, Manchester: The Alamo. **Brown, J. A.,** Gaumont, Edinburgh: Swiss Family Robinson. **Bennett, R. W. G.,** Gaumont, Nottingham: The Big Fisherman, The Greatest Show on Earth, Five Golden Hours (3). **Bee, J. R.,** Odeon, Worcester: Ocean's 11. **Burleigh, J. F.,** Gaumont, Finchley: The Magnificent Seven. **Barnes, E.,** Gaumont, Crewe: The 3 Worlds of Gulliver, Beat Girl, Carry on Regardless (3). **Browne, J. E.,** Odeon, Yeovil: Saturday Night and Sunday Morning. **Barton, E. D.,** Odeon, Bath: G.I. Blues. **Bignell, A. W.,** Odeon, Redhill: The Singer Not the Song. **Baker, R. C.,** Odeon, Hanley: Oklahoma. **Bushnell, C. E.,** Odeon, Bournemouth: Swiss Family Robinson. **Browne, P. G.,** Odeon, Harlesden: The Magnificent Seven. **Baker, P. H.,** Odeon, Portsmouth: Oklahoma. **Brannan, J. W.,** Odeon, Burnage: Elmer Gantry.

CARTER, A. R., Odeon, Guernsey: Saturday Night and Sunday Morning. **Cockburn, R. C.,** Odeon, Skipton: Pollyanna, The Pure Hell of St. Trinian's (2). **Clarke, L. R.,** Majestic, Staines: No Love For Johnnie, The Grass is Greener (2). **Crawshaw, R.,** Odeon, Taunton: The 3 Worlds of Gulliver. **Clark, J. D.,** Majestic, Leeds: The Alamo. **Conway, C. E.,** Odeon, Hereford: The Singer Not the Song. **Craig, B. I.,** Odeon, Cardiff: The Right Approach, The Fiercest Heart (2). **Capper, C. T.,** Gaumont, Dudley: The Big Fisherman. **Cook, R. L.,** Odeon, Middlesbrough: The Singer Not the Song. **Crawford, N.,** Pavilion, Airdrie: Lucky Jim. **Channing, T.,** Gaumont, Middlesbrough: The Big Fisherman. **Carter, P. S.,** Odeon, Hackney Road: Swiss Family Robinson. **Crisp, A. G.,** Odeon, Southend: The Magnificent Seven, Swiss Family Robinson (2). **Coppock, B. L.,** Odeon, Rhyl: Pollyanna. **Curry, J.,** Gaumont, South Shields: The Camp on Blood Island. **Connett, F. A.,** Gaumont, Weymouth: Midnight Lace. **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Pure Hell of St. Trinian's. **Clarke, D. H.,** A/M., Picture House, Leicester: Pollyanna.

DAVISS, A. F., Ambassador, Hayes: Swiss Family Robinson. **Davis, P.,** Odeon, Harlow: Public relations, Tunes of Glory (2). **Ditcham, C. T.,** Odeon, Kingston: The Captain's Table, The Canadians (2). **Dunbar, R. A.,** Academy, Brighton: Swiss Family Robinson. **Doveton, J. D. H.,** Gaumont, Swindon: The Singer Not the Song, The Bulldog Breed (2). **Dawson, A. E.,** Odeon, Darlington: The Singer Not the Song. **Docherty, C.,** Queen's Hall, Newcastle: The Alamo, Public relations (2). **Davies, W.,** Empire, Glossop: Man in the Moon. **Dawson, G. V.,** Odeon, Worthing: The Facts of Life, The Magnificent Seven, The Greengage Summer (3). **Dickinson, J. F. C.,** Odeon, Rochdale: The Singer Not the Song. **Donaldson, A. M.,** Odeon, Greenock: The Big Fisherman, Never on Sunday (2). **Dilks, G.,** A/M., Gaumont, Leicester: The 3 Worlds of Gulliver. **Davis, D. M.,** Ambassador, Slough: The Canadians.

ESLICK, E., Gaumont, Eltham Hill: Children's club. **Elliot, J. C.,** Odeon, Gateshead: The Singer Not the Song. **Edmondson, K. D.,** Odeon, Chester: G.I. Blues, Elmer Gantry (2).

FELTON, R. J., Odeon, Wolverhampton: Children's club, Public relations, Theatre publicity (3). **Farmer, R.,** Gaumont, St. Albans: The Right Approach. **Frankland, D. G. M.,** Odeon, West Hartlepool: The Singer Not the Song. **Fenner, J. B.,** Odeon, Bradford: The Singer Not the Song. **Frewin, G. D.,** Gaumont, Rochester: Double Bunk, Stage show (2). **Firman, S. A.,** Odeon, Hatfield: Tunes of Glory. **Fail, D. P.,** Pavilion, Newcastle: The Canadians.

GURR, C. W., Odeon, Barnet: The Magnificent Seven. **Groves, E. L.,** Odeon, Edgware Road: The Magnificent Seven. **Grou, L. T.,** Regal, Woolwich: Children's club, Watch Your Stern, Public relations (3). **Grossman, N.,** Ritz, Surrey: Public relations. **Gordon, R. E.,** Odeon, Bristol: Spartacus. **Goldthorpe, B.,** Odeon, Stockton: The Singer Not the Song. **Gilchrist, B.,** Gaumont, Carlisle: The Singer Not the Song. **Greenwood, C.,** Odeon, Lancaster: No Love for Johnnie, The Bulldog Breed (2). **Goldthorpe, B.,** Odeon, Stockton: Look at Life. **Green, G. J.,** Odeon, Chorley: G.I. Blues. **Goodman, D. J.,** Gaumont, Wood Green: The Facts of Life. **Ghisletta, E.,** Odeon, Well Hall: Mr. Topaze. **Glasgow, J. G.,** Odeon, Wembley: The Facts of Life. **Gresty, H.,** Gaumont, Kings Cross: The Facts of Life.

HINDS, M., A/M., Savoy, Stoke Newington: The Sword of Sherwood Forest, Too Hot to Handle, The Criminal, His and Hers, Saturday Night and Sunday Morning, The Night We Got the Bird, The Full Treatment (7). **Harvey, I. B.,** Gaumont, Hendon: The Right Approach. **Hockings, K. J.,** Odeon, St. Austell: The Bulldog Breed. **Hardy, D.,** Odeon, Lincoln: The Singer Not the Song, Midnight Lace (2). **Henderson, W.,** Gaumont, Ashton: The Bulldog Breed. **Hole-Gale, J. D.,** Odeon, Leeds: The Grass is Greener. **Hybert, E. M.,** Gaumont, Ilfracombe: The Bulldog Breed. **Harris-Quelch, A. M.,** Gaumont, Dagenham: The Magnificent Seven. **Hann, K. B. S.,** Odeon, Ramsgate: Esther and the King, The Wackiest Ship in the Army (2). **Hunter, C.,** Odeon, Warrington: South Pacific. **Honeyman, R. G.,** Odeon, Ayr: The Grass is Greener, No Love for Johnnie (2). **Harris, L. J.,** Odeon, Brighton: The Facts of Life, No Love For Johnnie, The Magnificent Seven (3). **Hurt, G. W.,** Gaumont, Finchley: The Facts of Life. **Hubball, H.,** Odeon, St. Albans: Mr. Topaze.

INGLEDEW, A. G., Odeon, Finchley: The Right Approach.

JONES, D. E., Odeon, Port Talbot: Midnight Lace.

KAY, J., Astoria, Streatham: The Grass is Greener. **Kay, S.,** Erith: The Grass is Greener. **Kelly, P. N.,** Odeon, Whalley Range: Man in the Moon. **Kennewell, F. C.,** Dominion, Southall: His and Hers, The Criminal, Too Hot to Handle, No Kidding, Saturday Night and Sunday Morning, The Sword of Sherwood Forest (6).

LEVENSON, A. G., Gaumont, Holloway: The Magnificent Seven. **Laybourne, H.,** Odeon, Southsea: The Magnificent Seven, No Love For Johnnie (2). **Laidlaw, B. H.,** Gaumont, Kirkcaldy: Song Without End. **Lendrum, E. P. M.,** Odeon, Sittingbourne: G.I. Blues. **Lockyer, G.,** Odeon, Stafford: The Pure Hell of St. Trinian's. **La Haye, A.,** Gaumont, East Ham: Waiting Women. **Lane, R. W.,** Odeon, Folkestone: Elmer Gantry, Circle of Deception, Midnight Lace (3). **Luton, S.,** Carlton, Upton Park: Hercules Unchained, The Flesh and the Fiends, Sergeant Rutledge, The Circus of Horrors, The Rise and Fall of Legs Diamond, The Trials of Oscar Wilde, Goliath (7). **Lester, R.,** Odeon, Leigh: Man in the Moon. **Larrosa, E.,** Gaumont, Bootle: Esther and the King, Song Without End (2). **Lloyd, K. B.,** Gaumont, Southport: No Love For Johnnie, Midnight Lace, Public relations (3). **Lendrum, E. P. M.,** Odeon, Sittingbourne: North to Alaska, Circle of Deception (2). **Lowe, D. P.,** Gaumont, Ipswich: Desire in the Dust, Under Ten Flags, Look at Life (3).

MONEYPENNY, L. A. L., Odeon, Jersey: The Greengage Summer, The Grass is Greener (2). **Mason, J. A.,** Rembrandt, Ewell: The Miracle. **Morgan, J. J.,** Forum, Kentish Town: The Criminal, Saturday Night and Sunday Morning, His and Hers, No Kidding (4). **Moore, D.,** Odeon, Bridgwater: G.I. Blues. **Murphy, M. J.,** Odeon, Swansea: The Singer Not the Song. **Martin, G. G. B.,** Odeon, Gillingham: Double Bunk. **Mole, F. B. W.,** Odeon, Warley: Pollyanna. **Minnican, H. N.,** Gaumont, Sunderland: The Canadians. **Moss, F. I. D.,** Cinerama, Perth: Macumba Love. **McIver, R. C.,** Odeon, Ashford: G.I. Blues. **Merrill, J. A.,** Royal Hippodrome, Liverpool: The Fiercest Heart. **Murray, H.,** Gaumont, Sheffield: The Magnificent Seven. **Murray, F. C.,** Gaumont, Wimbledon: No Love For Johnnie. **Moar, S.,** Odeon, Crosby: Pollyanna. **Miller, R. E.,** Gaumont, Aberdeen: Public relations. **Mann, D. E.,** Gaumont, Grimsby: No Love For Johnnie. **McKinlay, J. A.,** Gaumont, Chelsea: Mr. Topaze. **Mendelsohn, J.,** A/M., Gaumont, Notting Hill: The Great Impostor. **McLaughlin, T. F.,** Odeon, Hounslow West: Swiss Family Robinson.

NEGUS, R. D., Odeon, High Wycombe: The Grass is Greener, No Love For Johnnie (2). **Newman, G.,** Capitol, Leith: The World of Suzie Wong. **Newton, A.,** Music Hall, Chester: The Bulldog Breed.

O'BRIEN, H. J., Coronation, Manor Park: Too Hot to Handle, The Criminal, The Sword of Sherwood Forest (3). **O'Ferrall, A.,** Odeon, Llanelly: The Singer Not the Song.

continued on page 27

REVIEWS

—continued from page 10

friendship, but Dad is jittery. Following a fiesta, Rio takes Louisa to a beach, seduces her and then discloses his past. Later, Rio shoots a drunk in self-defence, but Dad flogs Rio and smashes his gun hand. Rio and his companions repair to a fishing village and eventually Rio's hand heals. He still determines to kill Dad, but Louisa tells him she is pregnant and pleads for her stepfather's life Amory and Johnson raid the bank, but Johnson dies. Rio is wrongfully arrested and tortured by Lon, the slimy sadistic deputy sheriff, but, aided by Louisa, gains his freedom. In the final showdown, Rio liquidates Dad, but, before riding off, promises Louisa he'll be seeing her.

Production.—The picture tells a time-honoured story, but " soles and heels " it so skilfully that it comes up better than new. Marlon Brando, surprisingly articulate, contributes a subtle, pungent and quietly humorous portrayal as Rio, and handles the megaphone with equal dexterity. Karl Malden, acknowledged master of unpleasant roles, excels himself as the vicious, self-righteous Dad, Pina Pellicer is delightful as the trusting. though strong-willed, Louisa, and Katy Jurado strikes a tender note as Maria. Slim Pickens also scores as the loathsome Lon, and Ben Johnson and Sam Gilman pull no punches as Amory and Johnson. The emotional asides—the growing love between Rio and Louisa, and Maria's discovery that a black heart beats beneath Dad's sheriff's star—are compelling and heighten feminine appeal, and the few comedy touches register. The flogging sequence and the scene in which Rio's hand is crushed are brutal, but pointed, while the prison escape has terrific suspense. Moreover, the land and seascape settings accurately reflect the film's varying moods, and the camera work is out of this world.

Points of Appeal.—Gripping yarn, stars, flawless characterisation, clever direction, obvious woman's angle, superb exteriors, crisp dialogue, spectacular highlights, VistaVision and Technicolor.

The Boy Who Stole a Million

BLC-Bryanston. British. (U). Featuring Maurice Reyna, Virgilio Texera and Marianne Benet. Produced by George H. Brown. Directed by Charles Crichton. Scenario by John Eldridge and Charles Crichton. Director of Photography, Douglas Slocombe. Musical Director, Tristram Cary. 81 *minutes. Release July* 3, 1961

DISARMINGLY ingenuous " hue and cry " comedy melodrama, set in Valencia. It concerns a small boy who " borrows " a hefty sum from a bank to help his financially embarrassed taxi driver father, but immediately attracts the attention of the town's toughest thugs. Maurice Reyna, an engaging twelve-year-old Spanish youngster, contributes a natural performance as the pint-size " hero," and shares the honours with Pepe, an ingratiating pooch. The adult supporting players are, however, given an occasional break. They furnish a conventional love interest and amplify penultimate thrills, staged against authentic backgrounds. Good British " double bill."

Story.—Miguel, a Valencia taxi driver, can't take possession of his cab until he has paid for repairs. Paco, Miguel's motherless small son, who works as a bank page, knows that his father's big chance to make some money is during the current fiesta season. Hoping to solve the problem, he lifts a tidy wad from the firm's vaults, with the intention of replacing it once Miguel is back on the road. Word soon gets round that the bank has been robbed and before Paco can say " Jack Robinson " he is hounded by thugs. Eventually, he and Pepe, his dog, return home, but Paco overhears Miguel telling the police that he will disown his son if Paco is a really a thief. Panic-stricken, Paco dashes off, but Miguel realises the truth and he and Maria, his pretty waitress girl friend, search for Paco. The thugs don't waste their time, but Miguel and Maria overtake Paco before the crooks can get at him. The money is refunded and all ends well.

Production.—The picture is soon off the mark and gathers widely varied, yet apposite characters as its actionful, if artless, tale develops. Maurice Reyna makes a likeable and intelligent Paco, Virgilio Texera is an understanding Miguel, Marianne Benet pleases as Maria, Francisco Bernal increases tension as a menacing blind beggar, Barta Barri registers as a gang leader, and Cyril Shaps heightens the humour as a fluttering, sandwich devouring bank clerk. But none scores over Pepe, the dog. The fiesta scenes provide local colour, while the fight between the crooks and Paco, Miguel and Maria, which takes place on a sea wall, puts a real kick into the climax. What? No snags? Just one—and a big 'un. Star values are negligible.

Points of Appeal.—Spirited tale, clever kid and dog, fun, thrills, attractive backgrounds, catchy hurdy-gurdy music and U certificate.

The Man in the Back Seat

Anglo Amalgamated. British. (A). Featuring Derren Nesbitt, Carol White and Keith Faulkner. Produced by Julian Wintle and Leslie Parkyn. Directed by Vernon Sewell. Screenplay by Malcoln Hulke and Eric Paice. Director of Photography, Reginald Wyer. Musical Director, Stanley Black. 57 *minutes. Release July* 3, 1961

TAUT CRIME melodrama, presented against big city backgrounds. It's about two louts who cosh a greyhound track bookie, only to find that their victim's bulging satchel is securely locked and chained to him. Personal antagonism and mistrust heighten their predicament. aggravated by the younger's apprehensive wife, and creates strong suspense, culminating in a salutary and spectacular climax. Definitely a potent, though easily swallowed, capsule. Reliable British " second."

Story.—Late one evening, Tony, an incorrigible thug, and Frank, his weak friend, hide in a car park and attack Joe Carrit, a greyhound stadium bookmaker. When they examine the unconscious man they discover that his bag, containing the night's takings, is attached to his wrist. They can't trace the key and Tony bundles Carrit into his own car and keeps him quiet. Frank drives home, but his wife, Jean, sees real trouble ahead and is unco-operative. Eventually, Tony and Frank rip open the bag, but have difficulty in dumping Carrit. While Frank is at the wheel, Tony tells him that he had reversed the car over Carrit's body and unwittingly murdered him. Frank panics, swears he can see Carrit sitting up in the rear seat and crashes the car. Tony is killed and the police grab the hysterical Frank.

Production.—The picture, apart from the actual hold-up and a couple of sequences in Frank's home, unfolds on broad municipal highways during the night and the shadows cast by the electric lights artfully accentuate the macabre. Derren Nesbitt thoroughly convinces as the brash, brutal and callous Tony, Keith Faulkner is an effective foil as the easily led Frank, Carol White has her moments as the frightened Jean, and Harry Locke is eloquently mute as the unfortunate Carrit. There are few comedy touches, but real tension and a scorching finale.

Points of Appeal.—Violent, yet topical, tale, sharp characterisation, thrills and handy footage.

Out of the Shadow

New Realm. British. (U). Featuring Terence Longdon, Diane Clare and Donald Gray. Produced by Negus Fancey. Directed and Written by Michael Winner. Director of Photography, Richard Bailey. Music by Jackie Brown and Cy Payne. 60 *minutes. Release June* 12, 1961

" WHO-DUNNIT," set in Cambridge. It concerns a live-wire journalist who not only solves the mystery surrounding his undergraduate brother's death, but also busts a crime syndicate. The tale is a bit involved but the characters, adequately portrayed, are briskly shuffled, its light relief is apt, the romantic asides are agreeable, and it ends on a lively, if hardly unexpected, note. What's more, the backgrounds are authentic. Safe quota " second."

Story.—Mark Kingston, a slick reporter, learns that his brother, Tony, a Cambridge student, has been dragged dead from the river. He refuses to entertain the idea, supported by Inspector Wills, that Tony committed suicide and starts investigating. He meets many people, including Taylor, an American professor, and Mary, pretty daughter of Johnson, another professor who has disappeared. Later Mark's life is threatened and there are other violent deaths, but finally Mark proves that jewel thieves, bossed by Taylor, killed Tony. Inspector Wills saves Mark and Mary in the nick of time, and apprehends Taylor and his confederates.

Production.—The picture introduces a number of suspects, but sees that the " red herrings " are not too fishy. Terence Longdon makes an eager, though somewhat surly, Mark, Diane Clare is a modest Mary, and Donald Gray scores as Inspector Wills. Dermot Walsh, Felicity Young, Douglas Muir and guest artist Robertson Hare figure prominently in the long and competent supporting cast. There are four murders, committed at shrewdly spaced intervals, a cursory, yet appealing love interest, some bright comedy, and a hearty climax. And all within the hour!

Points of Appeal.—Crowded plot, popular players, fun, thrills, quota ticket, handy footage, and U certificate.

Tarnished Heroes

Warner-Pathe. British. (U). Featuring Dermot Walsh, Patrick McAlinney and Sheila Whittingham. Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Ernest Morris. Screenplay by Brian Clemens. Director of Photography, Jimmy Wilson. Music by Bill Le Sage. 75 *minutes. Release July* 16, 1961

WORLD WAR II melodrama. It's about a young English major who, with seven scallywags, blows up a vital enemy bridge in occupied France and sets his sights on a comely mademoiselle. The characters, who, by the way, keep remarkably fit without eating or imbibing, are somewhat clumsily drawn and deployed, but the staging is effective. It's the real McCoy until you closely examine the script, nearly shot to pieces by incredibilities and inconsistencies Very moderate quota " second."

Story.—Colonel Moreton, a British commander, receives news that a German supply column has been seen. Moreton has only a skeleton staff, but Major Roy Bell volunteers to lead a sabotage patrol. He selects seven men, all of whom are awaiting court martial for serious offences. These include Reilly, a wild Irishman, and Mason, a really tough customer. They eventually destroy a vital bridge without depleting their numbers and hide at a church. Later, they discover Josette, a French girl, who takes to Bell and he to her. The enemy retaliates and soon only Bell and Reilly are left, but the British save them and Josette.

Production.—The picture, a cut-price cross between " Journey's End " and " The Lost Patrol," abounds with cliches punctuated by intermittent gunfire. Dermot Walsh keeps a stiff upper lip as Bell, but Patrick McAlinney and Maurice Kaufmann, as Reilly and Mason, and the other players representing tough army types are very theatrical, and Sheila Whittingham looks as if she's just stepped out of musical comedy as Josette. The Germans display little tactical skill and their gullibility, plus the novelettish romantic sequences, all but spike the film's guns.

Points of Appeal.—Title, staging, quota ticket and U certificate.

Shot In the Dark

Twentieth Century-Fox. American. (U). Featuring David Hedison, Alf Kjellin and Joanna Moore. Produced by Herbert Swope, Jr. Directed by David Greene. Written by Michael Pertwee. Director of Photography, Wilfrid M. Cline. Music by David Raksin. 49 *minutes. Release June* 26, 1961

POTTED espionage romantic melodrama, the latest addition to the " Operation Cicero " series. It tells how an American agent puts the skids under a counter organisation operating in South America. Stock types are employed, but at least they have virility and variety, while suspense is, against the run of the play, injected into the climax. Passable proprietary " support."

Story.—Following the violent deaths of two

U.S agents in La Costa, a South American town, Victor Sebastian, the handsome "head man," investigates. Posing as a theatrical agent, Victor is joined by Georgia Stevens, an attractive "canary," whom he books into the Club Eldorado, run by John Dennis, a suspect British agent. Franco, a mysterious interloper, plants a bomb in a house occupied by Rita Juan, a dancer, who had seen one of Victor's men killed. Victor eventually learns that Johann Manfred, a "blind" German pianist, is behind the subversive activities. John, absolved, kills Franco before he can shoot Victor, and Victor and Georgia move on.

Production.—The picture, projected on the old "postage stamp" screen, has a touch of local colour and this covers many a crack in its weatherbeaten "cloak and dagger" facade. David Hedison is a manly Victor, Alf Kjellin registers as the menacing Johann, Ronald Howard makes an effective decoy as John, and Joanna Moore's charm atones for her painful crooning as Georgia. The photography, too, is adequate.

Points of Appeal.—Breathless yarn, eager and versatile cast, useful length and series values.

They Were Ten

(Heym Hayu Assara)

Contemporary. Israeli (A). English sub-titles. Featuring Ninette, Oded Teomi and Leo Filler. Produced and Directed by Baruch Dienar. Screenplay by Gavriel Dagan, Baruch Dienar and Menachem Shuval. Director of Photography, Lionel Banes. Music by Gari Bertini. 100 *minutes. Release not fixed*

PIONEERING melodrama, an Israeli production. It concerns nine Jewish men and one woman who, during the late nineteenth century, migrated to Palestine from Russia and, after conquering their own frailties, defying both the Turks and Arabs and surviving an even greater menace, drought, finally established a colony. The tale has epic pretensions, but uneven acting, direction and scripting prevents it from acquiring commanding stature. Strictly Kosher, the opus stands little chance outside of specialised halls. Booking mainly for Jewish audiences.

Story.—It's 1885 and nine Jews and one Jewess leave Russia to escape pogroms. They head for a rocky Galilee hilltop, part of the decaying Turkish Empire, and live in a crumbling cottage. A mean Turkish policeman stops them repairing their home and, to add to their troubles, marauding Arabs abound. Hardship causes the Jews to quarrel among themselves and Zalman, one of the settlers, falls for Manyah, wife of Yosef, their leader. The pioneers are also bothered by horse stealers, and drought is another problem, but in due course they iron out personal differences. After Manyah has a child, the rains providentially come, but unhappily Manyah later dies from malaria. It is, however, hinted at the fade-out that an unmarried woman will soon be joining the now firmly established colony.

Production.—The picture, authentically located, introduces a triangle love interest, but the colouring matter is too conventional to tighten continuity or widen its horizon. Ninette contributes a tender portrayal as Manyah, Oded Teomi makes a manly Yosef, and Leo Filler registers as Zalman, but the supporting players aren't quite up to scratch. The backgrounds, finely photographed, impress, but the English sub-titles are so abundant that little time is left to "look at the picture."

Points of Appeal.—Jewish angle.

Stop! Look! and Laugh!

BLC. American (U). Featuring The Three Stooges, The Marquis Chimps and Paul Winchell. Produced by Harry Romm. Directed by Jules Wiles. Music by Mischa Bakaleinikoff. 77 *minutes. Release not fixed*

CRUDE slapstick, partly assembled from clippings of ancient Three Stooges comedies. Paul Winchell's ventriloquial act links the snippets, and the Marquis Chimps are an added "attraction." The amalgam may tickle youngsters, but is far from flattering to adult intelligence. Third rate kids' matinee "museum piece."

Production. — The picture employs Paul Winchell, a U.S ventriloquist, and his dummies as a "feed." The excerpts from the Three Stooges two-reelers include a Mexican bullfight burlesque, jibes at the expense of plumbers, and a spoof on opera singers, but all are definitely moronic in their humour. The Marquis Chimps are introduced for "good measure," and they give their rendering of "Cinderella." Chimps dressed as humans nauseate rather than amuse, and a little of Paul Winchell goes a long way.

Points of Appeal.—Title, tuneful theme song and U certificate.

Toya

Cattermoul F.S. Norwegian (U). Norwegian dialogue, English narrative. Featuring Aleidis Skard, Harald Heide Steen and Goril Havrevold. Produced by Knut Vidnes and Carl F. Gjerdrum. Directed by Eric Heed. 72 *minutes*

YOUNG CHILDREN'S adventure story set in Norway. It concerns a young girl, a wartime refugee, who is adopted by a kindly Norwegian family. She is wrongly suspected of theft, runs away and after many adventures is re-united with her foster-parents. Excellent booking for young children's programmes.

Story.—Toya, a small girl, is the only survivor when the rest of her family are killed by a land mine while attempting to escape from their country. She is later adopted by a kindly married couple who bring her up with their own small daughter in their home near Stavangar. After some weeks there, Toya is wrongfully suspected of stealing a 20 kronen note and, overcome with distress, runs away. She boards a boat to the mainland and by hiding in trains reaches Oslo undetected. Meanwhile, the mystery of the missing note having been satisfactorily resolved, her foster parent, Uncle Bjorn, notifies the police, goes to Oslo and, after a prolonged search, Toya is found.

Production.—The story never strains at the probabilities, and during its unfolding presents many interesting glimpses of life and customs. Aleidis Skard as Toya presents the appearance of a perfectly normal, worried little girl with nothing of an Orphan of the Storm about her. Harald Heide Steen and Goril Havrevold play admirably as her foster parents. The supporting cast all do admirably. The direction is assured and unfussy, the photography notably good and the narrative simple and clear.

Points of Appeal.—Feasible story, interesting settings, good acting.—B.W.

Shorts

Rank

WHITE ROSE WEDDING. British (U). Produced by George Grafton Green. Edited by Roy Drew. Script by Wynford Vaughan Thomas. Narrated by Tom Naisby. Camera team headed by Peter Cannon, Albert Werry and Bill Hooker. 14 *minutes. Release immediate.*—Here we have a compact Eastman Color film fully covering the marriage of the Duke of Kent and Katharine Worsley. It opens appropriately with bells ringing at York Minster, compares the two villages, Iver, Bucks, and Hovingham, Yorks, homes of the bridegroom and bride, introduces a short profile of His Royal Highness, and then to the actual wedding. The principal guests included Her Majesty the Queen and HRH Prince Philip, two other Queens, and a covey of Princesses and Princes, and the camera encourages "celebrity spotting." Close-ups of little bridesmaids and pages, alternately alert and bored, provide the "comedy," while royal blue trumpeters playing fanfares and red-coated soldiers forming a guard of honour add to the pageantry. The ceremony, taken by the Archbishop-elect of Canterbury, deeply moves, but there is no disguising the look of relief on the faces of everybody, including the bride and groom, when it ends. The going away of the bride and bridegroom in "civvies" gives a compelling common touch to the fade-out. Wynford Vaughan Thomas's script is faultless, and Tom Naisby brings just the right emphasis to the commentary, while the battery of cameramen earns a team prize. Lastly a hand for producer George Grafton Green, and Ted Candy, in charge of production. "White Rose Wedding" is not only a worthy "sequel" to "A Queen is Crowned" and "Wedding in Springtime," but also a marvellous woman's film. It can't fail to boost takings wherever it plays.

Data

MINING REVIEW No. 10, 14*th year. (U). British. Produced by Peter Whale.* 9½ *minutes. Release June* 5, 1961. — "Visit to Ayr" and "Tulip Time" are the two items which make up this issue of the monthly review. The first shows a visit by boys from Eton College to Scottish Coalfields, including the new colliery at Killoch. The second covers the annual festival of flowers at Spalding—and illustrates the use of large quantities of solid fuel by the flower growing industry. Good.—F.W.R.

Columbia

KITTY CADDY (U). American. 546 *feet.*—A cartoon game of golf—with most peculiar "holes," "clubs" and players. The plot doesn't really get anywhere, but the crazy antics are fun to watch. Good.

RASSLIN' REDSKIN (U). American. 722 *feet.*—Another wrestling match in the "World of Sport" series. Some laughs are provided with contortions that are "extraordinary," but the commentary over-stresses these. Fair.

THIS IS MY DUCKY DAY (U). American. 591 *feet.*—Delightful cartoon in which Loopy de Loop, the friendly wolf, continues his pursuit of performing "Ze good deed." Among other things, he adopts a lost duckling, but again the recipients of his favours turn on him. Loopy, knowingly, receives his punishments—like a really friendly wolf! Good.



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IMAGES OF LUANGWA (U). British. 1,672 feet.—Together with a mother on holiday with her two daughters, we take a look at the game reserve in the Luangwa Valley, Northern Rhodesia. There are no "thrills," but the situation, and the beauty of the animals, provide sufficient interest. Good.—F. W. R.

Rank

LOOK AT LIFE, Series 10. Tulip Town. British (U). Commentary spoken by Antony Bilbow.—This edition tells the story of Spalding, Britain's tulip town, and the industry which employs more than 12,000 Lincolnshire people full-time and many more during the peak periods of the season. It is the story, too, of the most important day in Spalding's year—the annual flower parade, when more than eight million tulip heads are used in the parade before 150,000 visitors. Good.

LOOK AT LIFE, Series 10. Musclemen. British (U). Commentary spoken by Tim Turner.—Look at Life goes to see where "muscles" still count—in the Army, in wrestling, in weight lifting. But building muscles is not only the concern of sportsmen, and this short sets out to show that, to many people, brawn and muscles still count. Good.

LOOK AT LIFE, Series 10. Counting Heads. British (U). Commentary spoken by Antony Bilbow.—This film, made with the co-operation of the Registrar-General, shows how the recent ten-year census was carried out. It goes on to illustrate how the census returns are being dealt with by an electronic brain. Good.—F. W. R

20th Century-Fox

STRANGE COMPANION. American (U). 6 minutes. A Terrytoon cartoon telling the story of a small Japanese boy and his tame dragon. The latter deals with subterranean eruptions with volcanotable success. Very good.

CAT ALARM. American (U). 6 minutes. The animal kingdom is again featured in the Terrytoon cartoon which tells of mice and menace from the cat world. Mighty Mouse is there to save the day and serve lots of laughs. Good.

STRANGE COMPANION. American (U). 6 minutes. A fast-moving Terrytoon cartoon in which it is proved that adversity may not only make strange bedfellows but plenty of fun all round. Laughs in plenty here. Good.

SAPPY NEW YEAR. American (U). 6 minutes. When the time comes to ring out the old it provides a first class opportunity to ring in some new gimmicks, as this Terrytoon cartoon proves. A date worth keeping. Good.

THE FIRST FAST MAIL. American (U). 6 minutes. In this Terrytoon cartoon, that redoubtable figure Hector Heathcote plays a big part in getting the Pony Express through to its destination thanks to his horse sense. Very good.

RAILROADED TO FAME. American (U). 6 minutes. Once again Hector Heathcote, the "little man" par excellence, plays a big part in making American history. This time he is instrumental in linking up the railroads from West to East. Full of good points it proves a signal success. Very good.—B.W.

SO SORRY PUSSYCAT. American (U). 6 minutes. — Terrytoon, showing the mouse, Hashimoto, explaining to his son Saburo the lesson of fishing as a means of survival from the "cat." Father and son are forced to put the lesson to the test, and succeed after many desperate—but amusing—situations. Part of the dialogue is difficult to understand, but the cartoon is quite funny. Good.

HONOURABLE CAT STORY. American (U). 6 minutes.—Terrytoon, about Japanese cats, the servants of mice, and how this strange situation came about. Amusing cartoon, cleverly shown—but a strain on the ears so far as dialogue is concerned. Good.

ALGONQUIN HOLIDAY. American (U). 9 minutes.—Visit to Algonquin Park, Ontario, preserved by the Province in its natural state. Wild life, fishing, pirate ships, and shooting the rapids are among the subjects which come under observation, all add up to a most interesting short. Very good.

ADVENTURE IN RHYTHM. American (U). 9 minutes.—Warren Covington leads Tommy Dorsey's band through "Getting Sentimental Over You," "Marie" and "I'll Never Smile Again." Comedienne Kaye Ballard sings one of the routines from her night club act. Good sounding short—especially to admirers of this type of American dance music. Good.

ASSIGNMENT MEXICO. American (U). 10 minutes.—The story of three Mexicos—of yesterday, today and tomorrow. The many contrasts in the film illustrate the remarkable progress being made in this country. The film includes scenes at the bull ring and the Spanish fiesta. Good.—F.W.R.

MGM

THE EARTH REVEALS. British (U). 21 mins. Photographed in Eastman Color.—Although cattle and sheep farming and agriculture play a big part in the productive life of Australia, more and more attention is being given to the land's mineral potentialities. This notably interesting short shows the advancement in both deep and opencast mining that is now being made in the search not only for gold, silver, zinc, lead and copper, but also for uranium. And oil is by no means ignored in the quest for natural assets. The pleasant commentary is quite devoid of dullness and a superabundance of technicalities. Very Good.

AUSTRALIAN COLOUR DIARY NO. 10. British (U). 9 mins. Photographed in Eastman Color.—Among the new Australians who have come to the country from Europe are potters whose traditional skill is helping to create new styles and fashions in the art. Their work provides material for some interesting sequences in this edition which also includes colourful studies of the old town of Taree on the Manning River. Good.

AUSTRALIAN COLOUR DIARY NO. 11. British (U). 8 mins. Photographed in Eastman Color.—One of the country's outstanding caricaturists is golf-loving Tony Raferty, and here he is seen sketching some of the many sporting celebrities who are willing victims of his pencil. By way of contrast, the Diary takes us to the International Air Show staged to commemorate the opening of the new Wellington Airport where the exhibits include the Australian Jindivik Malkara anti-tank guided missile. Good.—B.W.

AUSTRALIAN COLOUR DIARY NO. 12, 11 minutes.—This edition is devoted entirely to the group of Cocos Islands in the Indian Ocean 1,700 miles north west of Australia. Today they are still owned by the family of Chenies-Ross whose ancestor acquired them some 200 years ago. Their importance lies in the vital radio link they provide between Australia and India, and the airfield which is also operated. Work is seen in progress in both these fields of scientific endeavour and much of this excellently photographed and colourful one reeler is devoted to social life, recreation and the coconut industry. Good.

KEW GARDENS. British (U). 21 minutes.—The Royal Botanical Gardens at Kew are a "natural" for colour photography, and full advantage is taken of the fact in this two-reeler which not only portrays many of the flowers, plants and trees there but also deals with the manner in which research is carried out in the Gardens and also by botanists who travel the world in search of specimens. Tree doctoring, tending plants and the work done by the students are other aspects dealt with comprehensively. The commentary is excellent, as is the photography. Very good.—B.W.

SWITCHIN' KITTEN. American (U). 9 minutes.—A Tom and Jerry cartoon in which, thanks to the machinations of a mad scientist, cats take on the characteristics of dogs—and vice versa. All this makes for a maximum of misunderstanding—*and* mirth. Good.

GOLF. British (U). 8 minutes. — Harry Weetman, one of our leading professionals, teaches golf without tears in one easy lesson. An interesting one-reeler with plenty of drive about it. Good.

Astral

DRUMS (U). British. Produced and directed by H. G. Casparius. Featuring Brian Dent, Peter Tory. 22 minutes. — The story of "drums" through the ages, told by a father—a percussion player in a large orchestra, resting after overwork—to his music student son. The "story" as well as converting the son from the "Horn" to "Drums," illustrates the importance of the percussion. Fair.—F.W.R.

Distribution service for sponsored films

INFORFILM, an international information film service, has been set up in The Hague to arrange the international distribution of sponsored films.

The new organisation is composed of representatives of ten countries with E. S. Morden, joint managing director of Sound-Services, representing Britain.

Sound-Services and G.B. Film Library are joint members of the organisation, which will encourage the circulation in international markets of informational films produced by industry.

Other countries represented are Belgium, Canada, Denmark, France, Germany, the Netherlands, Sweden, Switzerland and the United States.

General secretary is Jan Botermans of Belgium. Full information about the distribution services may be obtained in this country from Sound-Services, Wilton Crescent, S.W.19, or G.B. Film Library, 1, Aintree Road, Perivale, Middlesex.

Pathe in Iceland

LES ISAACS, one of Pathe Pictorial's cameramen, is in Iceland to shoot a number of exclusive stories for future editions of the Pic.

Isaacs' assignment follows the recent visit to Iceland by editor Roy Lewis.

YOUR FILMS

—continued from page 11

have enough of Jimmy Edwards and Kenneth Connor on tv.

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WHEN IT COMES to bubbly fare, "Can-Can" (Twentieth Century-Fox—CinemaScope) appears to fill the bill, but it got off to a slow start. It's now building up.

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"THE BIG GAMBLE" (Twentieth Century-CinemaScope) didn't come off. The alfresco melodrama contains plenty of spectacular thrills, but is short on stars.

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UNITED ARTISTS' "double bill," "Macumba Love" (X) and "So Evil, So Young" (A), has failed to clear the first hurdle.



'The Professor' is a real flier

Large crowds gathered in Leicester Square last week for one of the most entertaining premieres of this year: it was the European first night of Walt Disney's comedy, " The Absent-Minded Professor." Many of the guests arrived in vintage cars, including a 1914 Model-T Ford, similar to that which is one of the " stars " of the film. Left: some of the many people who gathered outside the Leicester Square Theatre



Top: Lord and Lady Hailsham, Cyril Edgar; Lady Robinson, Mrs. Frankovich, Sir Robert Robinson, Ted Frankovich, G. Shapiro. Centre: Cyril and Mrs. Edgar with Tom and Miss Arnold; Michael and Mrs. Bentine, June Thorburn. Below: Herbert Wilcox, Cyril Edgar; Claire Collins, Suzy Lewis, Pat Roberts; David and Mrs. Kingsley



The Vintage Ford with advertising display; Vintage cars arriving at the theatre



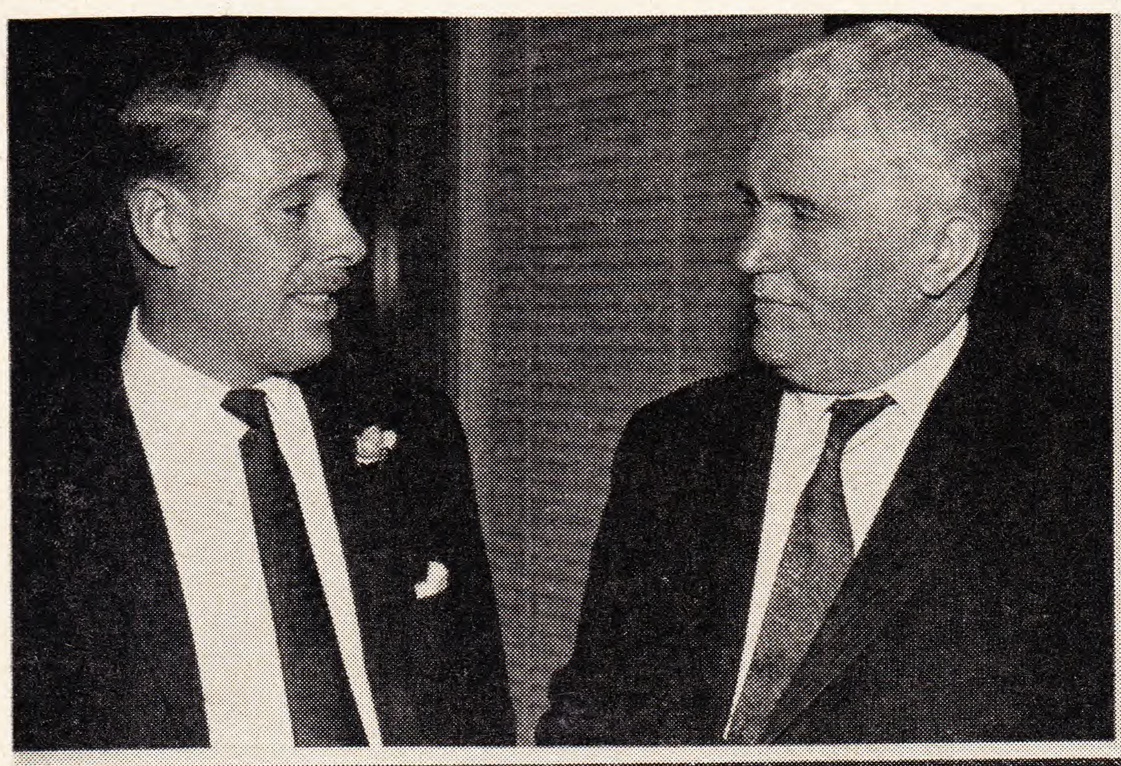
Top: John Surtees, Carole Carr; Margaretta Scott, Mr. Sterling; Jack Hylton, Pat Marlow, the Duchess of Argyll. Centre: Mr. and Mrs. Ferguson-Wood Janet Munro, Wolf Rilla; Nigel and Mrs. Patrick. Below: Sir Henry and Lady French; Cyril Edgar, Miss Arnold





Only 24 hours after the Duke of Kent married Miss Katharine Worsley in York Minister, Pathe News had a special Technicolor newsreel edition of the event ready to show the national press film critics and columnists. Warner-Pathe, which releases Pathe News, held a reception for the press on Friday evening to celebrate the showing of the newsreel. The ten-minute reel, which forms part of Pathe News' normal service and is available at no extra cost to exhibitors, was on most screens throughout the country by Saturday. A print of the newsreel was rushed to Leeds on Friday night so that it could be shown with the Associated British comedy " Don't Bother to Knock " at a midnight charity performance at the ABC Leeds. Above: Margot Slater, *Daily Mail* and Pathe cameraman Ced Baynes; Percy Livingstone and Dick Richards, *Daily Mirror*

PATHE SPECIAL FOR THE DUKE'S WEDDING











Top: Ced Baynes and Alan Dent, *Sunday Telegraph*; some of the Pathe News team: Stephen Plummer, Ken Goddard, Ced Baynes, J. Martin-Lewis and Pat Whitaker. Bottom: Pat Whitaker with Rosemary Valpy and Beverley Cooper of Reuters; Bill Pay, *Motion Picture Herald*, and Percy Livingstone

WORLD MARKETS

—continued from page 9

'Conspiracy' exceeds expectations

COLOMBO. — Contrary to expectations, Rank's "Conspiracy of Hearts" did very good business in Colombo, running for four weeks before giving way to "Carthage in Flames" which was booked to coincide with the Buddhist festival of Wesak.

In a country where more than 75 per cent. of the population is Buddhist, it was strange to see "Conspiracy of Hearts" run so long.

Exhibitors have been inundated with letters from patrons asking for another run in Colombo, and it is understood it will be brought back in July.

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ALTHOUGH the Government might have considered easing the bar which stops the production of Sinhalese films in India, the success of Robin Tampoe's new Sinhalese film "Suvineetha Lalani" may force it to retain the ban.

It is one of the greatest Sinhalese films made in Ceylon, and has, in three weeks, earned double its production costs of Rs 250,000.

The Government is certain to argue that if a film such as this—which is as good as the best from India—could be produced in Ceylon, and do well at the box-office, then there is no need for Sinhalese producers to go to India for their productions.

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A SINHALESE film in colour is to be produced shortly in Colombo by the well-known dancer Sesha Palikkara, and Mike Wilson. It is about four young men who stumble on clues which lead them to a vast treasure in a sunken galleon.

The film is to be shot at and around the harbour of Trincomalee.—**Kumar Devarajah.**

More playing time for Indian films opposed

BOMBAY.—A further move is being made in Bombay State to force cinemas screening only English-language films to set a third of their playing time aside for the exhibition of Indian films.

Previous attempts to enforce such a step failed on the grounds that such a move might lead to interference with the fundamental right of exhibitors to carry on business as guaranteed by the Indian Constitution.

The theatre owners feel the move would affect the supply position with regard to Indian films and that there would not be enough Indian films to go round.

It would also add to exhibitor competition which would help only the distributors, they believe.

The Theatre Owners' Association has, it is understood, analysed the question and has advised the Bombay Government not to take any further steps in the matter.

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THE Madras regional raw film committee has decided to allot positive stock for dubbed versions only if the originals have proved to be box-office successes. This decision was arrived at because of the supply position and the additional cut of 10 per cent. on the import of raw films from hard currency areas.

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THE Government of Mysore State has set up a committee to investigate whether it should assist in the setting up of a new studio in Bangalore.—**N. V. Eswar.**

Concerted advertising policy is needed

BELFAST.—When will there be a concerted policy in film industry advertising in Northern Ireland? This is a question being asked by many exhibitors in the Province and it is likely that new steps to sell both the industry and its product will be taken in the coming months.

Ulster suffers in a number of respects under the present system.

In the first place it often takes longer for a major film to reach Belfast than any other important provincial centre in the United Kingdom so that national publicity is often far too far ahead to benefit the local exhibitor.

Little effect

Even though a film may be promoted well in Dublin (since this is a capital and a major distributing centre) this has little effect in Northern Ireland and again the timing of the release may make it useless. Dublin distributors benefit from being in most cases more or less independent from London in advertising policy matters whereas those offices in Northern Ireland are branch offices of the UK set-up.

Then too, with the exception of "Hercules Unchained," the Northern Ireland exhibitor has not had the benefit of a tv campaign even though the area lends itself to such promotion.

Beneficial

Sixty per cent. of the Ulster Television audience, for example, is within the Belfast area so that a campaign mounted even by a cinema itself could be directly beneficial.

There is a case to be made for a joint KRS-CEA investigation of promotion methods in Northern Ireland. Exhibitors have suggested that with ITV having been in the area for nearly two years and the film industry gradually becoming stabilised, the time for this "new deal" advertising policy may be the autumn.

Certainly one can expect to see a new and more dynamic approach being taken with regard to cinema attendances in the not too distant future.—**S. Gordon Duffield.**

NEW STUDIO IN KUALA LUMPUR

The Malayan Government's film unit, which produces shorts and documentaries exclusively for the Government, is building a new 1,750,000-dollar headquarters on an eight-acre site just outside Kuala Lumpur.

The unit is at present housed in a cluster of wooden huts on the outskirts of the city.



Tony and Mrs. Hancock en route for the Lebanese Film Festival in Beirut where his first film, "The Rebel," is to be shown as the official British entry. Afterwards he will fly to Poland where "The Rebel" is one of six films, which includes "The Long and The Short and The Tall," selected to represent Britain at the British Film Week in Warsaw. Macgregor Scott, managing director of Associated British-Pathe, will be present on both occasions

TELEVISION

—continued from page 16

RANK CINTEL has received an order from the BBC for an additional £40,000 worth of colour television equipment. Cintel flying spot telecine equipment is used for all film transmissions in the BBC's colour television tests.

This brings the total sales of Rank Cintel colour tv equipment in the UK to £290,000—probably a record figure for any British manufacturer.

In addition, overseas sales of Rank Cintel equipment now total £200,000; £30,000 to America; £10,000 to East Germany; £10,000 to China; £60,000 to Italy; and £90,000 to France.

A French company, Compagnie General de Telegraphie Sans Fil, has bought all the Cintel equipment which was on exhibition at the British Trade Fair in Moscow, and will use it to form a major part of the French colour television demonstrations at the French Exhibition in Moscow later this year.

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RADIO EIREANN has awarded the contract to supply the sound recording equipment for its television film dubbing suite to Westrex.

The equipment, which will be 16-mm. throughout, is to include the latest Westrex designed re-recording and recording machines. The eight-way mixing console will be constructed to meet the special requirements of television film production.

For use on outside locations the Westrex 1216 Portable 16-mm. magnetic-recording channel will be supplied direct from Westrex Hollywood Centre, with certain ancillary equipment manufactured in London.

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CLIFFORD PARRIS is joining World Wide Pictures this month as a producer. Mr. Parris is returning to World Wide after four years with the TVA group.

For the past two years he has been executive producer in charge of Film House Productions and in this capacity has produced films for many sponsors, including International Combustion, The Ford Motor Company, Shell International, The Dunlop Rubber Company, S. Smith and Sons (England), Gillette Industries and several Government offices.

RENTERS' NEWS

—continued from page 14

De Laurentiis signings for 'Barabbas'

DEAN JAGGER has been chosen for the part of St. Peter in Dino De Laurentiis' ten million dollar production "Barabbas," also starring Anthony Quinn, Silvana Mangano, Jack Palance and Ernest Borgnine.

Although two "name" players and five other actors were screen-tested for the role of Jesus, the part has gone to the sound engineer on the film, Roy Mangano, who has never before appeared on the screen.

Mangano was the choice of director Richard Fleischer, because of his physical appearance. De Laurentiis agreed that it was better to cast an unknown who had never before been identified with any other screen role or type.

"Barabbas," a Columbia release in Technirama and Technicolor, is being directed by Richard Fleischer from a script by Christopher Fry, based on the novel by Par Lagerkvist.

Wyman and MacMurray to make 'Bon Voyage'

WALT DISNEY has signed Jane Wyman and Fred MacMurray to co-star in his forthcoming production, "Bon Voyage," which is to be filmed in Paris, on the Riviera and on board the liner *United States*.

The film, based on a best-selling novel by Marrijane and Joseph Hayes, will be MacMurray's third picture for Disney. Filming—in Technicolor—will start on August 15.

'Two Rode Together' at New Victoria

JOHN FORD'S "Two Rode Together," a BLC release in Technicolor, will open on its British premiere engagement at London's New Victoria on June 18. General release is set for July 3 on the Rank circuit.

"Two Rode Together" stars James Stewart, Richard Widmark, Shirley Jones, Linda Cristal and Andy Devine.

'Navarone' theme on discs

PYE INTERNATIONAL Records released Joe Reisman's recording of "The Guns of Navarone" and "Yassu" on June 7. This marked the third release of the picture's theme song, composed by Dimitri Tiomkin, and the second release of "Yassu," the wedding song from the Carl Foreman picture, arranged by Tiomkin from a traditional Greek melody.

"The Guns of Navarone" has been recorded by the Mitch Miller Chorus and Orchestra for release by Philips, and both songs, as recorded by the Cambridge Strings, have been released by Decca in the past week. An LP record of the picture's sound track is also planned.

"The Guns of Navarone," starring Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, James Darren, Irene Papas and Gia Scala, was directed by J. Lee Thompson for Columbia.

Casting for three Paramount films

CLAUDIA CARDINALE, the Italian actress, has been signed for the leading feminine co-starring role opposite Sidney Poitier in "The Iron Men."

"The Iron Men" is the story of the 99th Pursuit Squadron in Italy during World War II.

A Galatea-Marianne production, the story and screenplay by Bruce Elliot deals with the squadron's life and loves in an Italian city and will be produced by Martin Poll with John Cassavetes directing for world-wide distribution by Paramount.

The production, which will be filmed in Italy next September, will also mark the first film under a new Paramount pact for director Cassavetes, who has just completed producing and directing "Too Late Blues" for Paramount with Bobby Darin and Stella Stevens starred.

Writer Tom Blackburn has been signed to prepare the screenplay for "The Rounders," which will be co-produced by William Wellman and Paramount Studios. Wellman will produce and direct the feature in addition to supervising preparation of the screenplay.

"The Rounders" is based on a novel by Max Evans and is a western comedy spotlighting the improbable adventures and experiences of two cowboys. Production is scheduled for November or December of this year.

Character actor L. Q. Jones has been signed for a role in the studio's World War II drama, "Hell is for Heroes."

He joins a cast headed by nine co-stars—Steve McQueen, Bobby Darin, Fess Parker, Nick Adams, Harry Guardino, Bob Newhart, James Coburn, Mike Kellin and Joseph Hoover.

Don Siegal directs "Hell is for Heroes" which is now before the cameras.

Rank FD screens census film

THE PRELIMINARY results of the 1961 census were announced on Wednesday last week, and in the evening the "Look at Life" film about the census was shown at a special screening at the RFD private theatre in Wardour Street.

Guests included the Registrar-General, Michael Firth, and the Parliamentary Secretary to the Ministry of Health, Miss Edith Pitt.

At the showing of the film, "Counting Heads," executive producer George Grafton Green was host to a number of officials connected with the census.

Big take in U.S by 'Pleasure'

PERLBERG-SEATON'S "The Pleasure of His Company," starring Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab Hunter, grossed 163,873 dollars in its first week at the Radio City Music Hall.

Gary Merrill and Charlie Ruggles also star in the Technicolor comedy, which is based on the hit play by Samuel Taylor. William Perlberg produced and George Seaton directed the Paramount release.

Seven Seas moves

Seven Seas Films has moved from Knightsbridge to new offices at 83, Duke Street, Grosvenor Square, W.1. Telephone: Mayfair 0788.

LONG SHOTS

—continued from page 5

of mordant and quaint, has the true quality of the unexpected and an uncomfortable underlying sub-stratum of truth.

This delightful production is in Eastman Color; has commentaries in English, French, Dutch, German and Spanish; is available in 16-mm. or 35-mm.; and, after Berlin, will go into the Philips loan library.

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A SPECIAL feature of the Arnhem International Film Week was a cocktail party at which Technicolor entertained members of the Netherlands Government and Dutch film industry chiefs.

Technicolor, which has, of course, been concerned in the production of a large number of Dutch films and advertising filmlets, was represented by George Gunn, Frank Bush and Ken Gray.

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MANY exhibitors and others in Scotland will have heard with sorrow of the sudden death last week of Willie Carruthers, who was a 20th Century-Fox branch manager for 30 years, and had latterly been booking for the George Urie Scott circuit.

Willie was touring Northern Ireland with a Scottish bowling team and was entertaining the guests at a dinner after the game when he collapsed and died.

In addition to being a well-known film man, Willie was a local notability, being a JP for the City of Glasgow and a stalwart of the Scottish CTBF and the Glasgow Cinema Club.

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SYMPATHY also goes out to Mark Segal, of Jays Entertainments, on the death of his father, L. Segal.—**The Stroller.**

TRADE SHOWS

LONDON

June 19:

Two Rode Together. Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

Mining Review. Data. Celluloid. 10.30 a.m.

June 20:

Battle at Bloody Beach. 20th Century-Fox. Rialto. 10.30 a.m.

Pathe Pictorials Nos. 339, 340, and 341: Mouse and Garden; From Hare to Heir; Strangled Eggs. Warner-Pathe. Corner Cinema, Soho Square. 11 a.m.

Children of Divorce. British Lion. Own Theatre. 2.30 p.m.

June 21:

The Fourth Square (U). Anglo Amalgamated. Hammer. 10.30 p.m.

The Queen in Scotland; Tumanu's People. MGM. Own Theatre. 10.30 a.m.

June 22:

Wild in the Country. 20th Century-Fox. Carlton. 2.30 p.m.

MANCHESTER

June 20:

Girl of the Night. Warner-Pathe. Theatre Royal. 10.45 a.m.

June 21:

One Eyed Jacks. Paramount. Deansgate. 10 a.m.

The Misfits. United Artists. Twin Regals. 10.45 a.m.

LATE EXTRAS (LONDON)

June 16:

Follow That Man. United Artists. Own Theatre. 10.30 a.m. and 2.30 p.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

SHOWMAN COMMENDS

—continued from page 18

PUTSMAN, L., Gaumont, Birmingham: Doctor Blood's Coffin, The Great Impostor, Flaming Star, The Big Fisherman (4). **Pearman, F. W.,** Odeon, Bolton: The Grass is Greener. **Phillips, N. L.,** Odeon, Bedminster: Esther and the King. **Potts, R. H.,** Odeon, Exeter: No Love For Johnnie. **Phillips, T.,** Odeon, Luton: The Magnificent Seven. **Perkins, S. E.,** Regal, Farnham: Swiss Family Robinson. **Pass, D. H.,** Odeon, Dudley: Esther and the King.

ROBERTS, C. W., Odeon, Wrexham: G.I. Blues, Solomon and Sheba (2). **Raistrick, R.,** Odeon, Sheffield: No Love For Johnnie, Very Important Person (2). **Robdrup, S.,** Gaumont, Darlington: A Town Like Alice, Man Without a Star (2). **Reed, C. H.,** Odeon, Rutherglen: Look at Life, Circle of Deception (2). **Reed, R. J.,** Forum, Ealing: Public relations, The Mobster, The Crowded Sky, Beat Girl, The Plunderers, The Sword of Sherwood Forest, Too Hot to Handle (7). **Ralph, T. E.,** Gaumont, Richmond: The Canadians. **Reay, F.,** Odeon, Sunderland: No Love For Johnnie, Children's club (2). **Rogers, C.,** Palace, Tottenham: The Facts of Life. **Reed, C. H.,** Odeon, Rutherglen: The Grass is Greener, Midnight Lace, The Singer Not the Song (3).

VERNALL, E. R., M/M., Grange, Dagenham: Sink the Bismarck! **Vicary, D. W.,** Odeon, Temple Fortune: The Facts of Life.

WATTS, D. J., Odeon, Salisbury: Mr. Topaze. **Wright, D.,** Odeon, **Ipswich:** The Magnificent Seven. **Webb, A. C.,** Odeon, Canterbury: Swiss Family Robinson. **Watson, G. A.,** Gaumont, Guernsey: The Big Fisherman. **Washford, F. A.,** Gaumont, Watford: The Fiercest Heart, Stage show, The Captain's Table (3). **Wilkins, L. A.,** Odeon, Torquay: Mr. Topaze. **Wilton, N. A.,** Odeon, Winchester: The Singer Not the Song. **Wall, A. W. F.,** Gaumont, Falkirk: The Bulldog Breed. **Wood, W. R.,** Gaumont, Wallasey: The Bulldog Breed. **Woodman, C. F.,** Odeon, East Ham: Swiss Family Robinson. **Webb, W. L.,** Gaumont, Camden Town: The Facts of Life, Mr. Topaze (2). **Wright, D.,** Odeon, Ipswich: Swiss Family Robinson. **Wyatt, W. T.,** Ritz, Edgware: Public relations, Konga, The Full Treatment, The Night We Got the Bird, Children's club, The Rebel, Carry on Regardless (7).

KINE.-MGM £600 SHOWMANSHIP CONTEST

Now 'Ben-Hur' has its own legend

LEGENDS are common enough in Scotland, and so manager **H. E. George** decided to unearth one for "Ben-Hur" when he played it at the ABC, Dundee.

This particular legend claimed that Pontius Pilate was born in a village near Dundee. Its revival was timed to tie-in with the opening of the film and resulted in good press coverage—both for the legend and "Ben-Hur."

For his foyer display, Mr. George arranged to have a dummy set up dressed in "Ben-Hur" armour. This was also used as the basis of one of several contests with the suit of armour as first prize.

The other competitions included a literary contest, a chariot race contest—with patrons invited to answer questions relating to speed—and a "Name the Star" contest.

Window displays

In addition, full window displays were arranged in shops in Dundee and display cards were shown in hotels and factories. Pamphlets were distributed from other shops and from two other cinemas in nearby towns.

On the opening night, invitations from Mr. George were accepted by local dignitaries and the event was covered by Scottish Television.

Three large American cars toured the streets of Dublin with placards advertising "Key Witness" during the week before assistant manager **Gerry McGuinness** ran his full campaign for the film at the Carlton.

The cars were parked at important centres of the city during each day and aroused much interest.

A competition was also run in co-operation with the *Evening Mail*. First prize was an ultra-modern kitchen suite presented by a local furniture company.

At the theatre, a large foyer display was tied-in with the competition, and special slides were shown at all intervals drawing attention to the competition.

Postcards

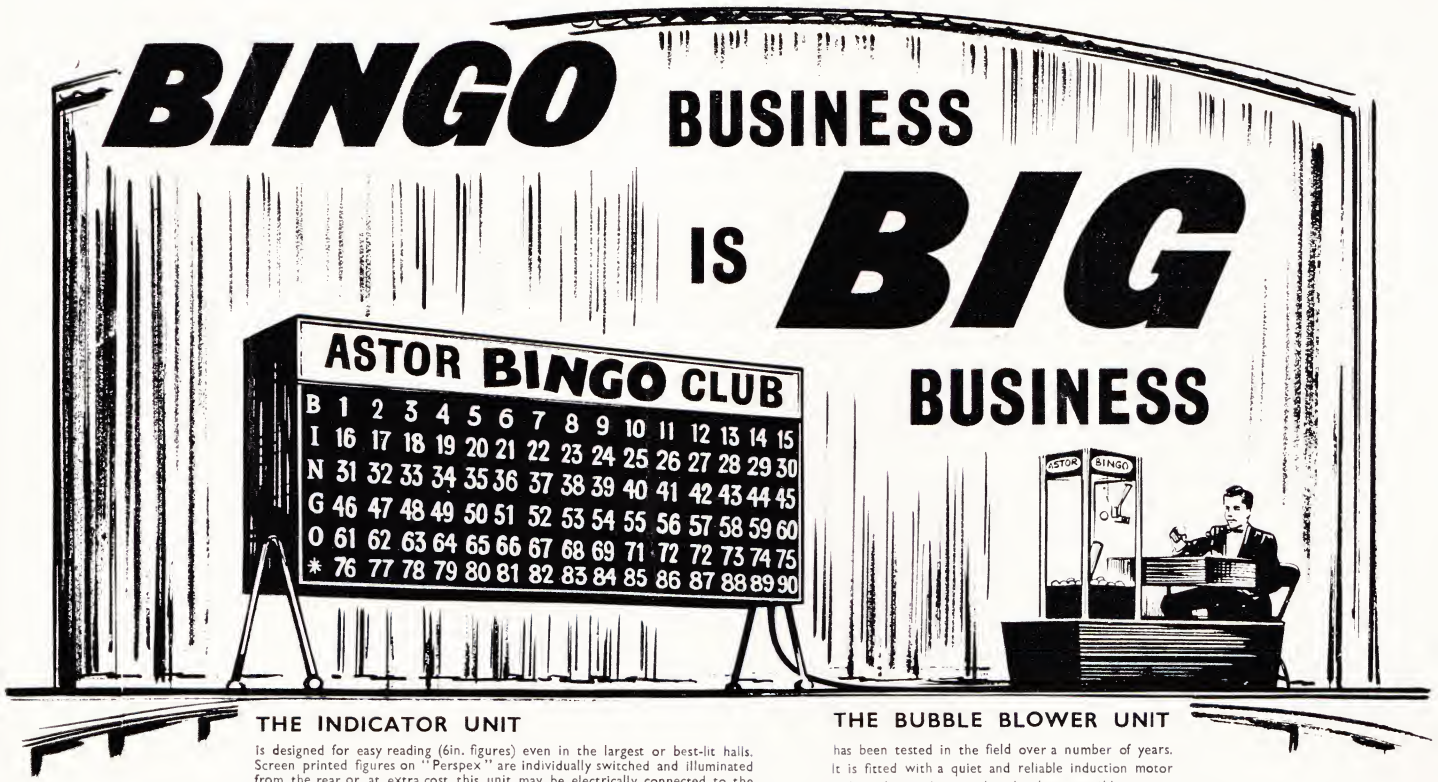
Postcards showing a scene from "Cimarron" were distributed on nearby R.A.F. camps when **A. Heaton** played the film at the ABC, Darlington.

A terrific boost was given to his campaign when the *Northern Echo* co-operated with a display—featuring early editions of the paper and a still from the picture—in their main office window and allowed quad posters on several of their delivery vans.

Other points in the campaign included overprinted grocery bags, the distribution of heralds, and double-sided bills placed in the windows of Darlington Corporation buses.

More Credits

"**Cimarron.**"—J. Edmundson, Ritz, Bradford.
"**The Giant of Marathon.**"—A. W. F. Wall, Gaumont, Falkirk.
"**The Time Machine.**"—M. F. Roles, Seamore, Glasgow; J. H. Trapp, Gaumont, Alloa.
"**Where the Boys Are.**"—L. H. Pigg, Haymarket, Newcastle.



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SITUATIONS VACANT

MANAGER wanted for small but exclusive London release cinema. Senior Assistant considered. — M. Director, Gardner Cinemas, Curzon Cinema, Cheam Road, Sutton, Surrey.

LEADING West End Theatre invites applications for the appointment of CHIEF PROJECTIONIST. Full details of previous career and salary anticipated. All communications will be treated in strict confidence.—T., Box 955, Kinematograph Weekly.

KEEN Young Man required by Major Distributor for checking overseas royalty reports. Must have inquiring mind and capacity for hard work in an expanding company. Salary according to age and experience.—Apply, in writing, with concise details to H., Box 945, Kinematograph Weekly.

WANTED — Experienced and Reliable Chief Operator for cinema in market town. — O., Box 950, Kinematograph Weekly.

SECOND Operator for independent cinema in Deal, Kent. — Write or phone for appointment either in Deal or London, W. Martin, 7, Mallow Street, London, E.C.1. Telephone: Clerkenwell 5215.

BILLY SMART'S Circus require Press Man for working ahead of the circus. Essential some knowledge of show business and must be holder driving licence. Single man preferred. Required to start immediately. — Apply Racecourse, Northampton, until June 17 or Pingle Fields, Nuneaton until June 17.

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ENGINEERS required for Motion Picture Laboratory to build and maintain equipment. General workshop experience required. Five-day week, no shift work. —Filmatic Laboratories, Ltd., Lonsdale Road, London, W.11.

EXPERIENCED second or Co-Chief for Cameo Cinema, Cliftonville, Margate.—Write giving full particulars.

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